

APOLLO

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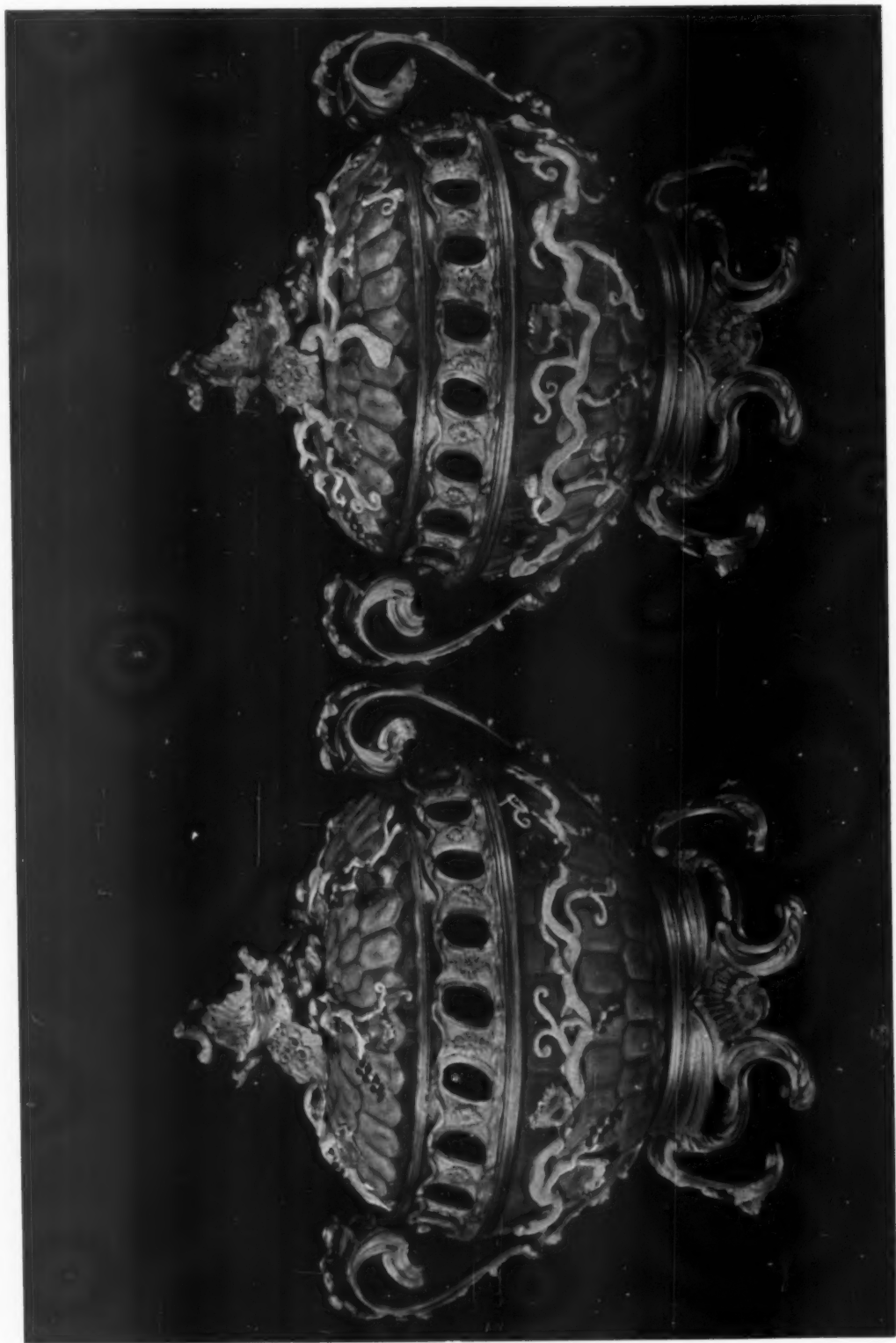
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PAIR OF PINK CHINESE BOWLS (XVIIIth Century) with Louis XV Mounts
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THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH- CENTURY ART PART I BY ANTHONY BLUNT



CHRIST IN THE CARPENTER'S SHOP

By ANNIBALE CARRACCI

Lent by the Countess of Suffolk and Berkshire

THE scope of the winter exhibition at the Royal Academy is more limited than has been the case for some years past. It has not been the purpose of the organizers to present the whole art of any country, but rather to bring together a series of works illustrating a single period, in which the private collections of this country are exceptionally rich. It might be supposed that as a result of limiting their selections to what can be found in England, the organizers could only produce an exhibition of interest to experts. But this is far from being the case. It is true that this show will have the advantage over its predecessors of bringing to light an unparalleled number of paintings which are entirely unknown; but it must be emphasized that this has not been done at the expense of

artistic quality. It is not only the Luttichuys and the Verspronks that will be unfamiliar to the connoisseurs; about half of the Rembrandts, the Rubens, the Van Dycks and the Poussins are either entirely unknown or have not been seen in public for many years. Moreover, many lesser masters will astonish visitors by their efficiency or by some peculiar charm.

There has been much talk, in preparatory blurbs of this exhibition, about the essential unity which underlies all XVIIth-century art, in whatever part of Europe it was produced. Where this unity has been seen I cannot imagine; for one of the things that the exhibition will prove beyond all doubt is that in the XVIIth century the contrasts to be seen in different fields of European art are at least as

A P O L L O



CARDINAL UBALDINO (1625)

Lent by Benjamin Guinness, Esq.

By GUIDO RENI

THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH-CENTURY ART

great as at any other period, and that they meet the eye with more than usual obviousness. Roger Fry, in one of his essays, expresses astonishment that the same century should have produced two artists so entirely opposed as El Greco and Poussin. And this particular contrast could be generalized into an opposition of whole schools. On the other hand it seems to me naïve to show surprise at the existence of such differences. Seen in historical terms it would, on the contrary, have been more than astonishing if they had not existed, and if European art had been in some way uniform. Why should one expect a Dutch merchant, living when his country was reaching the height of its power, in a society which expressed its view of life in a rationalist Protestantism, to have the same taste in art as a Roman aristocrat, whose country was declining in wealth and had lost the intellectual leadership of Europe, inhabiting a city which derived most of its income from its position as the head of a church which held its power by means of an emotional, almost mystical form of religious practice?

The Italian section of the exhibition is in many ways the weakest, but this is not the fault of the organizers. The most typical expression of Seicento art is to be found in the big altarpieces and vast palace decorations of the Baroque; and even of the former it is hard to find specimens in English private collections. However, there is enough material here to give at least a hint of the various movements which existed in Rome in the XVIIth century. By 1600 Roman art had broken away from Mannerism, which was the style developed during the early phase of the counter-Reformation, when the strictest ecclesiastical values had been imposed by the Church in its attempt to ward off the attacks of the Reformers. But by the pontificate of Clement VIII the most immediate danger was over, and the Church settled down to a moment of relaxation. This ease is reflected in Roman art in the disappearance of the didactic and non-naturalistic style of the later XVIth century, which made of painting once more "the Bible of the Illiterate." Under Clement painting was relieved of the duty of being the vehicle of spiritual truth, and was generally allowed a simpler task. Religious painting tends once more to show simple subjects with a more human appeal, as in Annibale Carracci's "Christ in the Carpenter's Shop," or to deal in the more agreeable stories



THE ADORATION OF THE SHEPHERDS By EL GRECO
Lent by His Majesty the King of Rumania



"TANCRED AND ERMINIA"

Lent by Lord Methuen

By PIETRO DA CORTONA

of ancient mythology, as in his lovely "Polyphemus," a version of one of the frescoes in the Farnese Gallery, that masterpiece in which the revived humanism of the early XVIIth century was most fully expressed. Caravaggio is not represented in this exhibition, but the Neapolitan pupil who executed the "Tobias and the Angel" preserves many of of his characteristics—the choice of common types, the minute rendering of carefully observed detail, and the use of artificially strong shadows.

The violence of his lighting effects was the discovery of Caravaggio, which was most useful to his Baroque successors in Italy. Even a painting like Guercino's "Elijah," though it is only half Baroque, is unthinkable without it. But the essential qualities of the Baroque cannot be defined in purely formal terms. It is possible to trace the compositional methods of Baroque painters to Michelangelo and Tintoretto; their use of colour to the Venetians and Caravaggio; their exaggerated gestures to the Mannerists; but there still remains that peculiar quality of ecstasy, that fondness for the violent, and that direct appeal to the emotions, which are the hall-marks of the Baroque.

These qualities cannot be understood unless we think of the style as the expression of a spirit which gave life to the later phase of the counter-Reformation, when the Roman Church, having saved itself from destruction, felt itself strong enough to lead an offensive against Protestantism, and, to suit the needs of a changed world, invented new weapons to make religion palatable to the many—the appeal to the senses, the use of overstatement to strike the imagination, and all kinds of devices for putting across moral lessons in such a way that the spectator or reader absorbed them unconsciously. We have already said that the Italian Baroque is not well represented in this exhibition, and it is to the one northern country which remained faithful to Rome that we must turn to study it. In Rubens we see the most complete expression of the Jesuit spirit which controlled the religious policy of the Spanish Netherlands after 1600. The sweeping composition of the "Abraham and Melchizedek," which carries the eye away and swirls it from figure to figure; the swooning ecstasy of the "St. Bruno," with his red eyelids and emotional gesticulations; the grandiose piling up of the huge "Adoration of the Magi"—

THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH-CENTURY ART



By **POUSSIN**

Lent by Viscount Harcourt

MARS AND VENUS

A P O L L O



By RUBENS

Lent by Walter Stoye, Esq.

ABRAHAM AND MELCHIZEDEK

all these are the weapons by which the Jesuits and their fellows stunned people into religion, and made them forget to think and, instead, believe.

The official art of the counter-Reformation was of this bombastic and splendid type; but the Roman prelates were not always on show, and there were men in Rome who were not directly concerned in the public activities of the Church. In consequence there was throughout the century a current of relative classicism running parallel with the Baroque. The restrained and unemotional pastoral quality of Pietro de Cortona's "Tancred and Erminia" (even he could sometimes escape from the grandeur of his official commissions), and the cool distinction of Guido Reni's "Portrait of Cardinal Ubaldino," form a complete contrast to the pure Baroque of the official Roman decorations of the middle of the century.

Spanish Court art does not reflect the feeling of the counter-Reformation in its later stages as keenly as Italy. For, though Spain was Catholic, it was not the business of the State to assert the fact with so much emphasis as in Rome, which depended for its existence on the Church, or in Flanders, where the Protestant menace was near and frightening. Therefore, Spanish art is in general not so emphatically Baroque as Roman. There were, it is true, painters like Murillo, who could do you an ecstasy as well as anyone; but even he was not emotional all the time, witness the "Flight into Egypt" in the present exhibition. The transition from Mannerism to the Baroque is apparent in the magnificent late work by El Greco, the "Adoration of the Shepherds," from the Royal Collection of Rumania. About 1600, when Jesuit activity in Spain was particularly keen, El Greco made some of the vital steps towards the Baroque; but even in this painting the emotional atmosphere is less intense than in the works of the fully developed style, and the gestures of the figures seem to be dictated more by formal needs than by the desire to make them express a state of mind. The Baroque never became the official style of Spain, and the art of the court, which reached its height in Velazquez, was of a very different kind. Velazquez springs from a branch of the Caravaggiesque school, and in his early days was a determined realist, as can be seen from the superb portrait of Juan de Pareja,

belonging to Lord Radnor, and in the Duke of Wellington's "Water Seller." Later, as in the "Portrait of a Spanish Gentleman" from the same collection, he was able to adapt his astonishing power for observing the external appearance of things to the demands for elegance which court art makes on the painter, and in so doing produced a style which has hardly ever been equalled for elegance and aristocratic charm, while at the same time it lacks the affectation which accompanies so much of the aristocratic painting of the XVIIth century.

France is, in the XVIIth century, as so often, the half-way house between north and south. It was affected by the counter-Reformation, the supporters of which were satisfied by painters like Vouet. But the most important movements in France were not influenced by the Baroque to any great extent. Poussin, the dominant figure of the century, springs from the classical branch of the Roman school, and the comparison of the "Mars and Venus" or the "Bacchanal" with Pietro de Cortona's "Tancred" shows how closely he belonged to that group. But when in the 'forties, after his visit to Paris, Poussin came into contact with French patrons from the class of merchants and financiers who were just about to make the Fronde and were in an aggressive and vital state of excitement, he changed his style. There is no example at Burlington House of the great classical compositions of this period, in which Poussin expresses the human and stoical ideals current among that class, in a style which is the equivalent of the content in its rationalism and severity. But the style itself can be seen, applied to a religious subject, in the "Madonna on the Steps." To realise the peculiar qualities of this painting it is only necessary to recall, say, Rubens's "Adoration." In the one all is movement and sweeping lines; in the other calm and studied accuracy of pose. In Rubens grandeur, tending to pomposity, with great feeling for the supernatural implications of the scene; in Poussin everything restrained, and calculated in purely human terms. In Rubens, the effects achieved by boldness and brilliant approximation; in Poussin no line which is not thought and tried out a hundred times before it is finally allowed to stand.



OAK-PANELLED ROOM WITH PLASTER CEILING from the Master's Parlour in the Pewterers' Hall ;
designed by Sir Christopher Wren in 1668

THE GEFFRYE MUSEUM

KINGSLAND ROAD, E.

BY M. QUENNELL

THE building in which this museum is housed dates back to 1715, when it was built as almshouses by Sir Robert Geffryes, Lord Mayor of London, and Master of the Ironmongers' Company.

The entrance, above which stands Sir Robert Geffryes in his niche, leads into the chapel of the almshouses, now the entrance hall, from which access has been made on either side to the galleries. The little chapel, left with its furnishings of pulpit and pews, is quiet and dignified, a very peaceful haven, one would think, to the old people met together within its walls. The founder, Sir Robert Geffryes, had himself a romantic career. He was born and brought up on a Cornish farm, worked as a farm labourer, ran away, came to London, and died at the age of ninety-five, full of honours and renown,

leaving money for the building of almshouses for the poor of the Ironmongers' Company. These almshouses remained as such until 1910, when the pensioners were removed to a new home at Mottingham, and the almshouses came into the market. The site was bought, to preserve the open space, by the London County Council and the Shoreditch Borough Council, and other subscriptions, and the building was turned into a museum of woodwork and furniture. This, because furniture-making is the principal industry of Shoreditch. It was under the Architectural division of the London County Council, and all fine panelling from the demolition of old houses was sent down and set up in the Geffrye Museum. Some furniture was bought, some given, and

some loaned. After the War, the character of the woodworking industry changed, and many of the craftsmen, though continuing to work locally, went to live further afield. It was felt

that the museum could be made available to a wider public. It was brought under the Educational Department of the London County Council, who conceived the idea of arranging the interior into a series of period rooms in chronological order, furnished as nearly as possible to that time, and having in them any domestic objects possible to procure. It was felt that in this way a very valuable contribution might be made to the history classes in schools, and, as well, that it would provide a series of really interesting exhibits for the general public.

The whole purpose of the Museum is to try

and show in some measure the growth of English life. It is hoped in time to collect old tools to add to those already there, and to give some pictures of the old hand trades that were carried on before the advent of machinery.

The Museum is small and space is limited, but each little house in the building has been turned into a gallery, and each is panelled with very fine panelling of different periods—a beautiful background to the various rooms.

At present there are eight rooms in chronological order, beginning at 1600 and ending with a mid-Victorian room of 1850. Figures have been painted, like the dummy-boards of the XVIIIth century, on wood, life-size, and in the costume of each period. They have been cut out and set up with stands behind,



A BOXWOOD MOULD used for the plaster work of Robert Adam



CHINESE HAND-PAINTED WALLPAPER from
Clarence House, Brockwell Park, date about 1750

to show the costume belonging to each room. The room of the period round 1600 is panelled in a variety of early panelling, from linenfold to the mitred square panel. This is useful as showing the evolution of the mitre during that time. The fine Jacobean overmantel sent by the Office of Works is of interest. A very beautiful staircase of the period links this room with one of 1668, designed by Sir

Christopher Wren, and furnished with appropriate furniture.

The ceiling, too, is original, and the whole exhibit comes from the Master's Parlour in the Pewterers' Hall.

Our next room is dated 1700, and on the wall hangs an early barometer, marking the beginning, in England, of the making of scientific instruments. Next is a cottage room of 1730, and on the other side of the entrance are rooms of 1750, 1780, and 1810, and also the Victorian one of 1850.

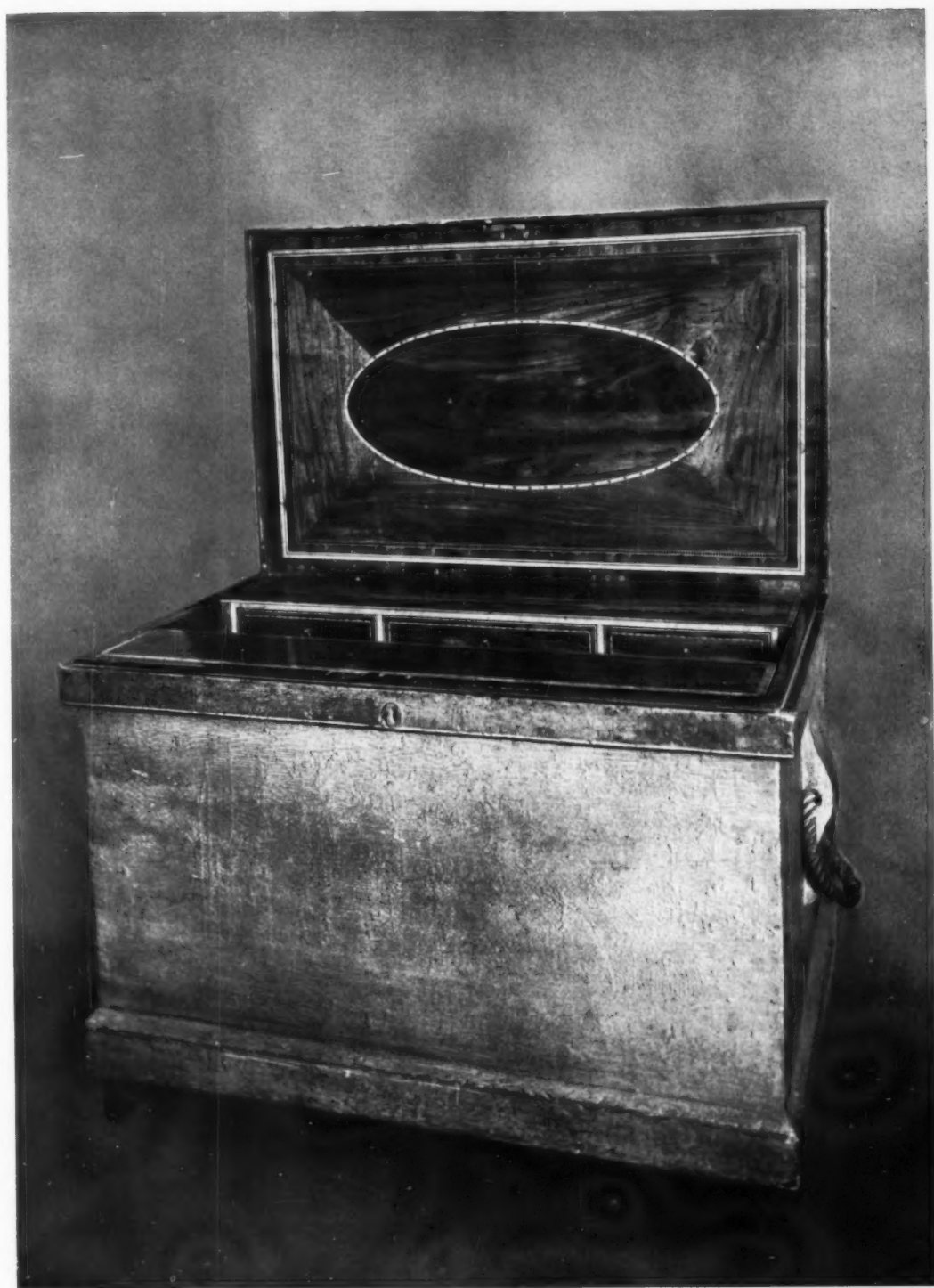
Chippendale, Hepplewhite, and Sheraton are all represented here, and the panelling and fireplaces are all typical of their periods. The 1850 room is papered with some fine early XIXth century wallpaper, and berlin wool work firmly marks the date. Wax flowers and shell flowers under glass shades assist the wool-work, and the next gallery, noticeable chiefly for its beautiful panelling from Bradmore House, and for a fine Dutch marqueterie cabinet, comes, one feels, as a pleasant relief. Beyond the 1600 room, at the end of the Museum, are XVIIIth century shop fronts containing glass, china, and examples of the turner's art, and three very beautiful doorways, all from London, one of the XVIIth and two of the XVIIIth century. The portions of staircase that stand beside these are also worth noticing, one of them coming from the house of Boswell, friend of the great Dr. Johnson.

Further still is the library from the house of Alfred Stevens, sculptor and painter. It was carved by himself and left unfinished at his death in 1875.

The solid mahogany furniture looks comfortable, more so than does the upholstered dress of the lady of the time standing in the corner, but on the whole, the room is heavy and dark.

The two end galleries are set aside for wood and iron work, and in the first are two fireplaces furnished with iron cooking utensils, spits, firecranes, skillets, salamanders, trivets, and firebacks—in fact all things that went to make up the equipment of a cook in the XVIIth and XVIIIth centuries. A pair of fine wrought-iron gates and some iron stands for street lamps recall to our minds old roads and squares, even as a pair of early street pumps and an elm water-main remind us that the water and drainage system of London remained primitive until a comparatively recent date.

THE GEFFRYE MUSEUM, KINGSLAND ROAD, E.



A CABINET-MAKER'S TOOL CHEST of Mahogany, inlaid with Satinwood, Boxwood and Ebony.
English, about 1800

The last gallery is devoted to woodwork, and different types of wood-carving through the ages can be seen, together with a pole lathe, an early mortising machine, and a veneer cutter, all of interest to the craftsman.

And here is the place to speak of three very interesting exhibits, the last of their kind.

These are cabinet-makers' tool-chests made about 1800. One is veneered in mahogany and inlaid with holly and plane-tree, and another is inlaid with satinwood and boxwood, and the third with boxwood and ebony. In the XVIIIth century and in the early XIXth century every good craftsman made himself a chest in which to keep his tools, and it was his pride to show also his workmanship by making the interiors as fine as possible. Hence we find this beautiful veneer and inlay inside a chest with a rough exterior, and the smooth glide of the drawers, the compartments shaped to hold each tool in security, justifies the owner's boast as a craftsman.

Other evidences of bygone workmanship that are comparatively unknown, are the boxwood moulds in the end gallery. These were made in the period of Robert Adam and were used to impress the plaster decoration so much in vogue at this time. While still plastic, the composition mixture was pressed into the moulds and left to set, after which it was fixed by glue or pins as required to the plain surface. The moulds are very varied: garlands, small running patterns, charming Greek-like heads, medallions, ribbon knots, vases, all can be found; and while only a portion of the collection can be shown,

enough is here to give a very good idea of the decoration and moulding as a craft.

Another collection to be noted through the museum are the different types of wooden mantelpieces. Nearly every period can be seen from 1600 to 1800. The Jacobean mantelpiece in the 1600 room is the earliest on view. A plain bolection moulding surrounds the fireplace in the room of 1700. Then in the XVIIIth century we get an early carved pine overmantel with rich leaf scrolls surrounding a head in high relief. Another mantelpiece, this also in pine, has carving on its centre and side panels in low relief of the pipes of Pan entwined with graceful trails of vine bearing bunches of grapes. The work on this mantelpiece is delicate and very charming. Other fireplace surrounds, also of the XVIIIth century, show varying patterns, and one perhaps is more worthy of note than some, in that it belongs to that short period when ornament of the school of Robert Adam was stamped out in pewter,

applied to a wooden surface and then painted. This fashion of pewter ornament, found also on doorways, came apparently after the mantelpieces that we find with delicate carved wood pattern glued and pinned to the plain surface, and at the beginning of the composition ornament set in moulds of which we have already spoken.

We have no more space in which to speak of the tools of several trades on the walls of the iron gallery, but with a little imagination, taking each exhibit in turn, a fairly comprehensive idea can be formed of life in England between 1600 and 1850.



A DEAL DOORWAY with turned columns and stone bases and lead fanlight and lamp. From Eltham High Street, date about 1730



FLOWER VASE. Height 10 $\frac{3}{4}$ in. "RAKUZAN" WARE,
or by ZENSHIRO. Province of Izumo. 1750-1780

AN INTRODUCTION TO THE STUDY OF JAPANESE POTTERY AND PORCELAIN

BY W. PEER GROVES

PART II.—JAPANESE POTTERY



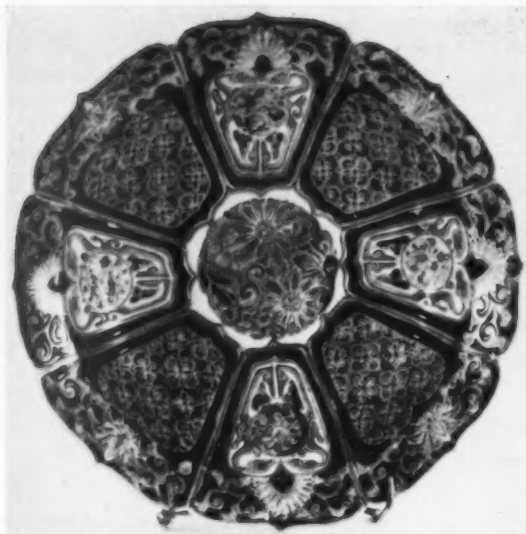
KIOTO. Coloured enamels on crackle ivory white ground. Teapot, "Kagi-ya Mohei" (Kinkozan I), 1750
Charcoal Stove, "Yeiraku Kahin, &c.," 1870. Tea-bowl, "Ninsei," 1660 (ex Gonze Collection)

JAPANESE pottery and stoneware, apart from the porcelain, did not often find its way to Europe until the country was more freely opened to the Westerner about 1860. As I have already stated, the Japanese went temporarily mad and poured their treasures of old craftsmanship on to the scrap-heap and into the pawnshops. Fortunately for us, this phase lasted some considerable time.

One might then make one's choice of old and rare flower vases, water pots, wine bottles, tea bowls, and tiny tea jars with ivory lids, and often enough packed in bags of old brocade. What a pity I was so "uneducated" when first I visited Japan forty years ago, but those halcyon days have passed never to return. I often wonder what history would have been able to record if Japan had awakened from the

slumbers of the old feudal days a century earlier!

Why was it that Japanese pottery, the most remarkable and varied in the world, a craft which has had the most extraordinary influence on our own modern potters such as Bernard Leach, the Copenhagen factory, and some of the French ceramists, and now America—why was Japanese pottery so neglected? There are several reasons: firstly, the Japanese connoisseur prized his pottery above anything else; the second has already been indicated; the pottery was made entirely to suit the peculiar requirements of the Japanese himself; little globular brown tea-pots with ivory lids, quaint mis-shapen tea bowls, and water jars with lacquer covers for the tea ceremony, tiny water sprinklers to dilute the "Indian Ink" of his writing set, bottles for rice spirit, small



KIOTO. Dish, 8½ ins., in rich enamels and gold. Unsigned but probably by Kinkozan, late XVIIIth century

dishes for his sea-weed pickles, sliced vegetables and raw fish, small bowls for the rice or soup on his diminutive table, the occasional flower vase, or rough ware for purely culinary uses. Such things as these, sombre in colour, æsthetic, bizarre, could be put to no conceivable use in the opulent and comparatively uncultured civilization of the Western Barbarians, gourmets of half-cooked joints, and swiggers of ale or wine, great trencher-men! These small pots with their glazes of quiet-toned browns and blacks, various shades of grey and sage green, sometimes self-coloured, sometimes flowing over each other in subtle waves, or plain creamy whites with a minimum of decoration, were so obviously pottery. They were not the coveted porcelain with its bell-like ring; such unobtrusive crocks would not appeal or have much market value. At first sight nearly all Japanese pottery seems small and insignificant. It is only on mature acquaintance that the wonderful technique and the subtlety of the glaze effects its absorbing fascination.

The second factor was that, superficially at least, much of this pottery resembled the crude slip or lead glazed pots which were in common domestic use in the Western merchants' own country. True it had more variety and durability, but it was not gaudy enough or useful enough to have a decided market value. The main reason was that the native pottery

was influenced to a degree almost incomprehensible to us by the canons of the tea ceremony; an institution which aimed at the ultra-conservative and æsthetic. The tea ceremonial was a sort of Freemasonry which the Barbarian could neither understand nor appreciate, and to which he was never admitted.

Japan has been making pottery for some 3,000 years. The earliest form made by the aborigines was similar to any other Stone Age pottery. With the influx of the Mongoloid, Malayan, and possibly Pacific invaders, which combined to form the Japanese race, a hard-baked stoneware made its appearance. It is a most intriguing fact that the designs of this pottery of the Japanese dolmen and megalithic period (roughly 700 B.C. to A.D. 700) differs in form and decoration from that found almost anywhere else except the old "Mediterranean basin" and certain South American types.

From about A.D. 700, in the Tang dynasty and onwards, a brisk trade seems to have been kept up with China and Korea, and later even as far as Siam and Malaya. The Chinese pottery mostly prized in Japan was the *celadon* of the Sung dynasty, varying in colour from bright jade green to grey, and the mottled browns and blacks of the *temmoku* type. But even more sought after were the more primitive wares of Korea, which were close but peculiar copies of Chinese models of the smaller



REVERSE OF DISH illustrated above. Arabesques in Indian red on rich creamy ground

AN INTRODUCTION TO THE STUDY OF JAPANESE POTTERY AND PORCELAIN



STONEWARE TEA JARS. L.: Satsuma Taden, 1770, dark seal brown over light brown (Migeon Collection)
 Middle: Large tea jar (*Cha-tsubo*), XVth century, dark and yellow brown over red-brown. (Height 11 ins.)
 R.: Satsuma, 1600, green-tea-dust glaze (Hilditch Collection)

factories. One of the chief injunctions to the Japanese generals, who invaded Korea from time to time, was to bring back working potters as captives. Many of the island kilns owe their origin to the Koreans thus imported. The fact that they probably found themselves handicapped with Japanese materials only served to endear their efforts to the ultra-conservative *Cha-jin* or master of the tea ceremony.

Japanese stoneware and earthenware roughly falls into two divisions—decorated and undecorated. The decorated class was made at two main centres, and is generally a faience or semi-porcelain. At Kyoto from about 1660 onwards the school of Ninsei, who is said to have first used overglaze enamel on the glossy dove-grey or ivory-tinted glazes of the pottery made in that town in the suburbs of Awata, Iwakura and Mizoro, was at first content with simple conventional designs and diapers or a few reserves containing little pictorial sketches.

Kenzan, a really great artist who worked for about fifty years up to 1743, adopted a style which is unmistakable, bold almost to roughness; one might say "futuristic": a floral scroll or flight of birds dashed in with a few vigorous washes of slip or strokes of colour and a mere suggestion of a landscape. He exerted an influence which persists in Japanese art to the present day. Following him came the family of Dohachi and the naturalistic school, working in the Kiyomidzu quarter, who chose for their motifs birds, flowers and insects, executed and applied with the utmost refinement and delicacy. In the district of Awata, Kinkozan was the founder of a family with a style essentially conventional, arabesques and brocade patterns crowding the surface with a wealth of red, green, aubergine, deep blue and gold. There are many other famous names to be found on the old Kyoto faience, most of which is marked either with the name of the district or the artist; it is then easy to identify.

A P O L L O



IGA PROVINCE : Flower vase of dense heavy stoneware, height 9½ ins. Dark green over-run on adventitious furnace glaze. XIVth century
(Ambrose Lee Collection)



CHIKUZEN PROVINCE : Takatori ware, 10½ ins. Over-run of intense black shading into blue, streaked with opalescent white, on red - brown ground. Hard stoneware. XVIIIth century



MIKAWA PROVINCE : Kaki-tsubata (sweet iris-flower) stoneware. Covered jar, 8½ ins., thick irregular opalescent grey glaze on thin brown ground glaze, curdled masses of brownish-red. Early XIXth century



HIZEN PROVINCE : Ye ("painted") Karatsu. Heavy grey glaze, coarse whitish overglaze, rough brushwork in black. Height 9½ ins. Early XVIth century

AN INTRODUCTION TO THE STUDY OF JAPANESE POTTERY AND PORCELAIN

In this respect the faience of Kyoto differs from the second great class of decorated ware—the well-known and popular Satsuma which has flooded our market during the last fifty years, and which needs no description. One may say that, almost without exception, really old decorated White Satsuma (a semi-porcelain made from about 1675 to the commencement of the XIXth century) was never marked or signed. Moreover, it was all of small dimensions and generally sparsely decorated. The comparatively large and gaudy, over-decorated “Satsuma” (much of it painted in the commercial workshops of Yokohama, Kyoto and Tokio), which may be found in nearly every English pawnshop, would have been looked upon as the acme of bad taste by the XVIIIth-century Japanese. As a matter of fact, the true old Satsuma is a dark stoneware, belonging to the division of undecorated and self-coloured ware, similar to that made at a hundred other centres all over the kingdom. The Japanese is a copyist of unparalleled skill, so it is not surprising to find quite a number of

kilns trying to imitate the decorated Satsuma and Kyoto faience. However, as these are generally marked with a seal or signature it is easy to distinguish them.

The undecorated pottery and stoneware was made at many places. The principal centre was in and about Seto in the province of Owari, where the first glazed stoneware of any considerable merit was made about 1240. It was then that a Japanese amateur, Toshiro, who had been working for many years in China, returned with the secret of making stoneware on the *Temmoku* model of the Sung dynasty. He and his descendants devoted their energies to the manufacture of small tea jars, bowls and flower vases, &c., for the *Cha-no-yu*, or tea ceremony, which was then becoming a fashionable craze. Their glazes were black or clear brown, dark chocolate and greyish yellow streaked and clouded like the famous “partridge bowls” or “hares-fur” of China. This distinguished family varied their type very little during the passage of the centuries, so conservative were the canons of the tea clubs.



TEA CEREMONY UTENSILS, WITH LACQUER STAND. Tea jar and bowl, Seto, XIVth century (Ernest Hart Collection). Flower vase, Satsuma, “shark skin,” XVIIIth century. Covered water jar, Shigaraki, 1400. Tea bowl, Gempin Owari, 1640. Slop bowl, Seto Owari, XVth century (Ernest Hart Collection). Bamboo tea whisk, spoon, water ladle

Examples of the early period with an authentic pedigree, looking like insignificant little honey jars or blacking pots, became so much sought after that they have changed hands for thousands of pounds. Later on the Seto glazes in the XVth and XVIth century assumed a greater variety, a glistening grey and yellow ware archaically splashed and decorated and, finally, a splashed ware on the lines of the Chinese Kwantung. The Chinese method of transmutation or *flambé* does not seem to have been practised by the old Japanese potter. Each over-run of glaze was apparently fired by a separate stoving, and some of the pots show evidence of having been exposed to the fire three or four times. Generally speaking, even if adopted for surface design, only high-temperature glazes were used; except, of course, on the faience or semi-porcelain of the Kyoto or Satsuma variety.

Most of the other centres of ceramic manufacture copied the Seto type to some extent. There is one type, however, known as "Raku," which was an earthenware baked at a low temperature in small portable kilns widely adopted by amateurs, who loved to make tea bowls and suchlike for their own use or as gifts to their friends. This remarkable and rustic-looking ware, which was made entirely by hand without the use of the wheel, was covered with thick and opaque oily-looking lead glaze, in lustrous blacks, reds, browns, &c. It was rough and homely to a degree bordering on affectation and, for this very reason, was extremely popular with the "Tea

Clubs." This affectation of rusticity was entirely in keeping with the Japanese temperament, which instinctively objected to what they considered vulgarity in any form and was almost fanatically conservative until the era of Meiji (1864) when a veneer of Western civilization was thickly applied to the inner heart of the unchanging East.

The quiet and unpretentious stoneware and faience of Owari and other Japanese kilns is so characteristic that it is usually easy to recognize, although it is all too frequently mistaken for Sung or the later periods, especially the Japanese celadons. Marks and seals are so numerous that it is really not difficult to identify. It requires a certain amount of study and understanding; but when that point is reached its merit is undeniable, and it becomes extremely captivating. There is not much literature in English on the subject. The Japanese expert is too sentimental to be instructive. The catalogue to the collection of Japanese pottery in the Victoria and Albert Museum is very helpful. "The Transactions of the Japan Society," and Vol. VIII of Brinkley's "Arts and Crafts of Japan" deal with the subject more fully. The most exhaustive survey is that made by Morse of the remarkable collection at Boston, U.S.A. It is a subject well worth the attention of any collector of ceramics and, in view of the fact that many Continental enthusiasts and the Japanese themselves have now developed a furore for it, I venture to predict that values and interest will increase very much in the near future.



TEA CEREMONY BOWLS. L.: Komugai Karatsu, 1400 (Harding Smith Collection: Japan Soc. Transactions, Vol. V, plate 2). Middle: A priceless bowl of Ko-irabo Karatsu, 1300, diameter 8½ ins. R.: Kaga Province Ohi-raku dark honey-colour lead glaze, 1780

SOME SOUTH AND WEST OF ENGLAND SILVER

BY E. ALFRED JONES

A GOOD deal of rare old silver, unknown to the general public, may be seen in churches and in the collections of corporations, as well as in such private collections as are open in the

southern and western counties. A fruitful source in the past for the study of old ecclesiastical silver has been the Church Congresses held at different places, for example, at Plymouth, where there was an astonishing exhibition of riches, not only in sacred vessels of conventional designs, but also in rare pieces of family silver given or bequeathed by pious lay people to the service of the Church. To a western county the student must go if he wishes to see the earliest vessels, ecclesiastical or domestic, bearing the London hall-mark, namely, the chalice and paten of the year 1479-80 at Nettlecombe in Gloucestershire.

One of the earliest pieces to be illustrated in this article is the mazer bowl with a plain silver-gilt mount and a medallion inside set with a crystal, doubtless as a

charm against poison, dating from the late XVth century, in the Gloucestershire Church of Fairford (Fig. I). Another piece of domestic plate of the utmost rarity in a church is a bowl dating from about 1510. As will be seen from the illustration, the side is covered with spiral lobes or fluting, and on the edge of the short foot is some minute floral ornament. In the raised centre is a medallion chased with flowers, originally enamelled, radiating from which are wavy rays, in the manner of those on two rosewater basins of the years 1493-4 and 1514-5 at Corpus Christi College, Oxford. Pricked upon it is the later inscription: "St. Michael Bristol 1684" (Fig. II). In another West of England church is a notably rare secular vessel, a silver-gilt drinking cup of the short reign of Edward VI, dated 1550-1, in the Church of Plympton St. Mary. The main features of the decoration may be briefly stated: engraved on the flat top of the finial, a reel-shaped pedestal supported by four scrolls, is a human head. The cover is in two sections, the upper being boldly fluted and the lower decorated with flowers in relief. A plain moulding encircles the body, separating the plain upper part from the lower, which is engraved

with festoons of laurels, ribands, foliage and palmette-like ornaments. Covering the underside are large bosses or fluting, and supporting the body is a plain and hollowed stem affixed with four plain scrolls, resting on a fluted

vase-shaped section and a fluted platform; chased in relief on the foot are acanthus leaves (Fig. III). In form the body and the acanthus leaves resemble the two undated cups presented to Trinity Hall and Gonville and Caius College, Cambridge, by Matthew Parker, Archbishop of Canterbury, whose excessive puritanical zeal was largely responsible for the destruction of countless mediæval vessels of gold and silver in the Church, but who enriched his own Cambridge college, Corpus Christi, not only with priceless MSS., but also with domestic silver of inestimable value.

Only four years later is another domestic cup, of the reign of Queen Mary, 1554-5, in St. Peter's Church, Barnstaple (Fig. IV).

Although it differs in the decorative details and in the form of the finial—a plain vase set with lions' masks—the outline of the cup is similar to the earlier cup of 1543-4 in the beautiful Church of St. Peter Mancroft at Norwich and to the Bisby cup of 1553-4 of the Armourers' Company. But a more interesting comparison may be made with the similar cup of the same date (1554-5) in St. Werburg's Church, Bristol (now without its cover). In this cup, as will be noticed in the illustration (Fig. VIIC), the stem is of the same form and is enriched with the same lions' masks as the finial of the Barnstaple cup.

Earlier than either of these is a very rare secular cup of parcel gilt in the Wiltshire church of Lacock, plain and quite simple except for the Gothic edges, dating from the second half of the XVth century (the ball finial has suffered some restoration). Unfortunately, no records of the past history of this precious cup have been preserved in the parish records (Fig. V).

A massive silver-gilt cup of the rare date of 1550-1, with a maker's mark of a high boot, now claims attention



Fig. I. MAZER BOWL. Late XVth century. Fairford Church, Glos. Diameter, 5½ in. Height, 2½ in.



Fig. II. BOWL. Circa 1510. St. Michael's Church, Bristol. Diameter, 6½ in.

not only as a fine piece of Edwardian goldsmiths' work, but also for the four medallions of a king, suggested as representations of Edward VI, but more probably derived from the conventional heads to be seen on Tudor woodcarving. The cup has been erroneously described as a "refashioning of the mediæval chalice." It is preserved in All Saints' Church, Bristol (Fig. VI).


The Elizabethan Communion cup in Christ Church, Bristol, has been chosen for illustration not from any unusual feature in the design or decoration, but as an interesting example of the conversion of a pre-Reformation chalice by a local goldsmith, one Humphrey Clovyll, of Wine Street, churchwarden of that parish in 1595 (Fig. VII). For this craftsman see the Rev. R. T. Cole's "Church Plate of the City of Bristol."



Fig. VI. CUP. 1550-1. All Saints' Church, Bristol. Height, 8½ in.

A precious group of vessels in St. Werburg's Church, Bristol, deserves consideration for several reasons. One of the first in importance, though not in date, is one of those tazza-shaped wine cups introduced for domestic purposes by English goldsmiths soon after the middle of the XVIth century. To judge from the surviving examples they were made mostly during a period of twenty years between 1570 and 1590, though a very few of Jacobean date are known.

Most of them have embossed medallions inside the bowls. The St. Werburg cup is one of the latest recorded, dating as it does from 1619-20, with a maker's mark of AB, with a roundlet below (Fig. VIIIb). Two more cups of this fashion have been seen in churches by the writer, both wrought in 1577-8, one in Baschurch Church, Shropshire, and the other at St. Mabe's in Cornwall. The second St. Werburg's cup (1554-5) has been mentioned earlier. Of the flagons the rarest is a globular one, dated 1619-20, since somewhat despoiled by regilding. It is of great rarity, not in the general form, but in the curious five-sided chased spout (Fig. VIIIc). Engraved upon it in contemporary letter is the same inscription as the tazza-shaped cup: *I cannot build unto thee a Temple with Sallomon. Wherefore I humble offer unto thee and dedicatt to thy service this vessel beeseeking thee to receive into the number of thine elect whosoever shall receive out of that Greater Mystery of thine redemption and that for Criste sake Amen.* Another flagon illustrated is one of a pair, with tall and plain cylindrical bodies and conventional mouldings on the edges, made in 1620-1 by a goldsmith using the mark I above W in a shaped punch (Fig. VIIIa). Tall flagons of this form came into fashion in Elizabethan times and were popular throughout the XVIIth century for ecclesiastical and secular purposes—more popular than the globular shape represented by the noble pair of the date 1576-7 in Cirencester Church.

In the next group (in the Temple Church, Bristol) are a pair of remarkable Charles II candlesticks for domestic use, with fluted sockets, chased baluster stems supported by scrolled brackets on wide curved octagonal bases chased with acanthus foliage, stamped with a maker's mark, TI, with an escallop above and below in a quatrefoil (Fig. IX). They are virtually identical with a pair, made in 1671-2 or 1673-4, shown by Cecil de Salis, Esq., at the memorable Queen Charlotte's Exhibition of English Silver at Seaford House in 1929. The second object in the group is a Spanish dish with a plain edge and a wide border of interlaced arches, separated from the sacred monogram in the centre by a circle of foliage in relief. It is not a little strange that two more almost similar dishes—they differ mainly in the central medallion—should be found outside the country and place of origin. One is in the Church of St. Brelade, in Jersey, given in 1676, which is illustrated in Mr. C. Carey Curtis's "Church Plate of Jersey," and the second is in St. Nicholas Church, Bristol. All were made at Santiago da Compostella by a goldsmith using apparently three marks: AN; the town mark; and  The date is about 1600 (Fig. IX).

Another Spanish dish is in the Church of St. John the Baptist, Bristol, and is



Fig. VII. COMMUNION CUP. Circa 1570. Made by Humphrey Clovyll, Bristol. Christ Church, Bristol. Height, 8½ in.

SOME SOUTH AND WEST OF ENGLAND SILVER



Fig. III. CUP. 1550-1. Church of Plympton St. Mary. Height, 13½ in.



Fig. IV. CUP. 1554-5. St. Peter's Church, Barnstaple. Height, 10½ in.

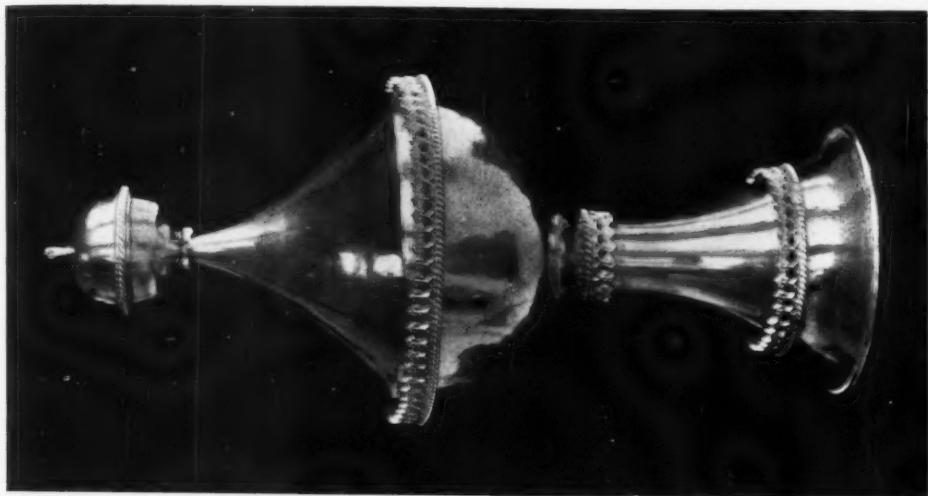


Fig. V. CUP. Second half of the XVth century. Lacock Church, Wilts. Height, 13½ in.



Fig. X. SPANISH DISH. XVIth century. Diameter, 9½ in. St. John the Baptist Church, Bristol

characteristic of the goldsmith's work of the Iberian Peninsula in the XVIth century. On the rim are figures fighting monsters, highly embossed and chased. It is engraved on the medallion in the centre (which replaces the original) with a shield of arms, said to be those of the Tallow Chandlers Company, and was given to the church in 1629 (Fig. X). That foreign silver should be found in Bristol churches is not surprising in view of the great maritime importance of the port.

The last of the domestic vessels in churches to be illustrated in this article is a delectable Charles II cup, without date-letter, of considerable rarity. The plain gilt body and cover are enclosed in delicate frames of pierced and chased flowers, with two scrolled handles. It is in the Wiltshire church of Colerne, to which it was presented by the "Honble. Mrs. Eliz. Forrister," "for the use of the Sacrament"—a most inconvenient vessel for such a sacred purpose (Fig. XI).

Several churches and corporations throughout the land have been given loving cups of the familiar form known as "steeple cups" from the finials fashioned like tapering pyramids, some pierced and others solid and occasionally surmounted by a human figure. The earliest known happen to be in churches, namely,

1599-1600, both later gifts by parishioners. Family steeple cups have even crossed the Tweed and have been found in use as Sacramental cups in Scottish churches. Of the cups of this fashion in the possession of corporations, mention may be made of one, 1620-1, belonging to Barnstaple, the gift of Richard Doddridge, Mayor in 1639. More interesting on account of its pleasant inscription is the loving cup of about 1613 of St. Ives in Cornwall:

"If any discord 'twixt my friends arise
Within the Borough of beloved St. Ives
It is desyred that this my cuppe of love
To everie one a peace maker may prove
Then I am blest to have given a legacie
So like my harte unto posteritie

F. BASSETT, anno 1640"

An inscription which recalls that on a mazer bowl in 1396:

"ho so ys lengyst a lyve
tak this cope with owtyn stryfe"

The donor of the stately cup of St. Ives was Sir Francis Bassett, M.P., "a staunch friend to Church and King." Among the priceless plate of the Corporation of Portsmouth are two steeple cups, dated 1606-7

SOME SOUTH AND WEST OF ENGLAND SILVER



Fig. VIII. (a) ONE OF A PAIR OF FLAGONS. 1620-1. Height, 15 in. (b) TAZZA-SHAPED CUP. 1619-20. Diameter, $7\frac{1}{2}$ in. Height, $6\frac{1}{4}$ in. (c) CUP. 1554-5. Height, 8 in. (d) FLAGON. 1619-20. Height, $12\frac{1}{2}$ in. All in St. Werburg's Church, Bristol

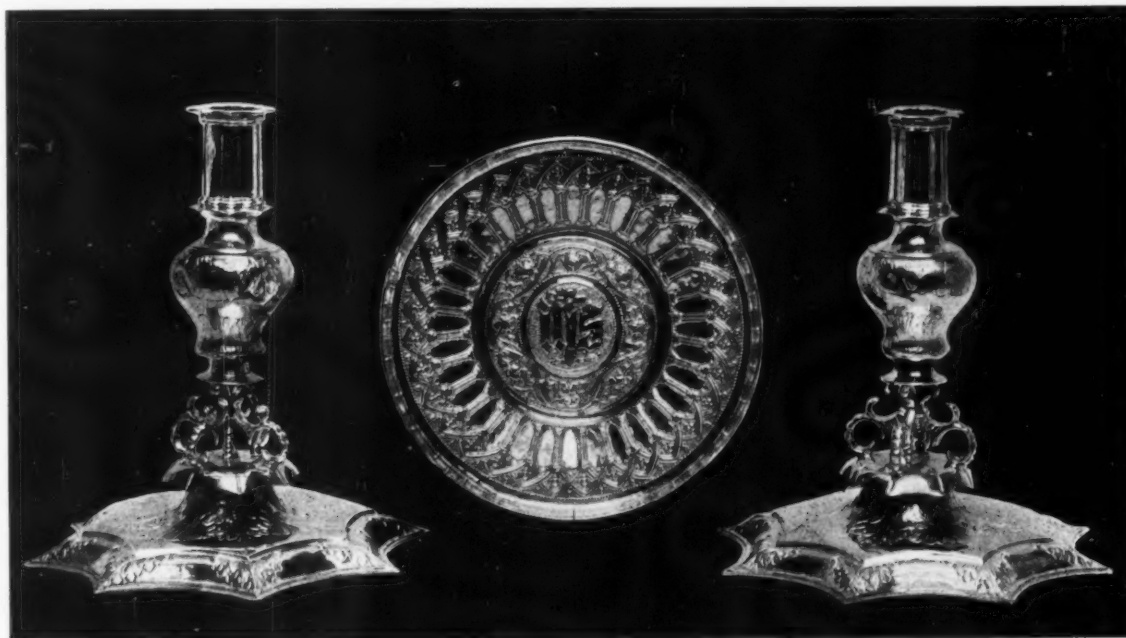


Fig. IX. PAIR OF CANDLESTICKS. Charles II. Height, $10\frac{1}{2}$ in. DISH. Spanish. Circa 1600. Diameter, $9\frac{1}{2}$ in. Temple Church, Bristol

A P O L L O



Fig. XI. CHARLES II CUP. Height, 3½ in.
Colerne Church, Wilts



Fig. XII. LARGE SALT. Probably 1633-4. Diameter, 6½ in.
Corporation of Bridgwater

and 1609-10, both by a London goldsmith using as his mark of identity the monogram FT, attributed to Fred Terry, a specialist in this variety of cup. The peculiarly English finial was not confined to these cups: it may be seen on the very rare standing salts, such as that of 1615-6 belonging to the same corporation and on the unique pair of 1611-2 in the Russian Imperial collection.

Belonging to the Corporation of Bridgwater is a remarkable salt with a plain cylindrical body of large size fitted with three scrolled brackets, which are stamped with the maker's mark, TC or CT in a monogram. The date-letter is probably 1633-4, and the inscription is: *Ex dono Tho. Wrothe milit' Recordat' Burgi de Bridgwater 1638, with Sal sapit omnia* (Fig. XII).

A few rarities in goldsmiths' work in private collections may now be mentioned, beginning with a standing cup and cover of large size, dated 1584-5, a cherished possession of the Earl of Ducie. The plain silver-gilt body, probably of the XVIIIth century, replaces an ostrich egg, which from its brittle nature had been broken. The elaborate mounts and straps remain in their original condition (Fig. XIII). Although familiar from the well-known



Fig. XIII. STANDING CUP. 1584-5.
Earl of Ducie

description by Anthony à Wood in 1683, not a single specimen of a Monteith bowl of that date has survived. An early and excellent specimen, wrought in 1685-6, belongs to Sir Hubert Medleycott, Bart., of Ven House, Somerset, and is engraved with the family arms amid the exotic Chinese decoration so highly favoured by London goldsmiths between about 1665 and 1690. One of the most delightful little pieces of Spanish jewellers' work is the gold Order of the Golden Fleece in miniature, inscribed: *DOM. PH. 4. REX. HISP. JO. COM. BRISTOL. 1625*, which is also not only of intrinsic interest, but also of historical importance as the gift of Philip IV of Spain to Sir John Digby, British Ambassador to Spain in 1617-8, created Baron Digby of Sherborne in 1618, who treated for an alliance between the Prince of Wales and the Infanta Maria of Spain, and as Earl of Bristol (so created in 1622) was again Ambassador to Spain, 1622-4, when he was entrusted with instructions to conclude the treaty for the marriage. It is the property of Colonel F. J. B. Wingfield Digby, D.S.O.

For much help in arranging my inspection of several of these pieces I am greatly indebted to Mr. H. W. Maxwell, Director of the Bristol Art Museum and Gallery.



THE CHASTISEMENT OF LOVE

By CARAVAGGIO

In the possession of Messrs. Wildenstein, Paris

THE CHASTISEMENT OF LOVE

BY CARAVAGGIO BY HERMANN VOSS

THE number of works which can be definitely attributed to Michelangelo da Caravaggio has undergone several changes in recent years in the light of critical examination. Some pictures which were formerly considered among the best known from his hand can now no longer be attributed to him, while others, such as the early "Boy with a Lizard," described in this magazine in 1925, can now be given to him with certainty. A picture in the former category, unrecognized until only fifteen years ago, is the "Triumph of Sacred over Profane Love" in the Kaiser-Friedrich Museum, to which I referred in the magazine "Berliner Museen" in 1922 as a work of Giovanni Baglione. In 1923, in the "Jahrbuch der preussischen Kunstsammlungen," I referred to a rather later version of the same picture, which at that time was in the Italian Embassy in Berlin, and soon afterwards was exhibited by the Kaiser-Friedrich-Museums-Verein.

When the attribution of these Berlin pictures to the great master was rejected and they could no longer be included among his early works, the question arose as to the whereabouts of the picture which Baglione in his biography of Caravaggio (1642) introduces with the following words: "Fece un Amor divino che sommetterà il profano," and which was painted directly after the works of the first Roman period executed for Cardinal del Monte. Since the revelation of a picture coming from a private collection in Rome, this question can be answered with complete certainty. The greatness of the composition, and the profundity of colour and chiaroscuro is in every way worthy of the master. The demoniacal figure chastising the naked Cupid, the bold thrust of the kneeling female figure, and above all the very lifelike Cupid cleverly and unexpectedly foreshortened under the lashes of the whip—all this is welded together in an exciting unity beside which Baglione's rival work in Berlin seems dull. The range of colour is typical of the work of Caravaggio's youth, notably the soft vermilion of the man's figure, to which the white wall and the sea-green cloak of the woman form an effective contrast. A specially noticeable accent is the bright blue of the Cupid's scarf; the glowing warmth of colour in this figure makes it the most important focal point of the picture.

Among all Caravaggio's panel paintings this one is particularly remarkable for its dramatic quality, especially if one compares it with the later "Love as Conqueror" developing from it, which was painted for Vincenzo Giustiniani, and which is in a sense a counterpart to our picture. Among his comparable religious pictures the "Martyrdom of St. Matthew" can be mentioned as a similar passionately dramatized treatment; indeed, the executioner grasping the arm of the saint is an obvious repetition of the figure with a whip. It is clear that when Caravaggio painted the Capello Contarelli pictures he returned to the motif of his earlier creation.

Although the picture can now be said to speak for itself as a work of art there still remains to be solved the

problem of its iconographic meaning. Baglione's interpretation as the "Submission of Profane to Sacred Love" is unsatisfactory because, for one reason, he only takes into account two of the principal figures and leaves the kneeling woman out of consideration. Moreover, it is clear from the chariot in the background and the doves flying from it that this kneeling woman, who is trying to intercede with the man with a whip, is intended to represent none other than Venus. Is then the interpretation of the man as the Spirit of Sacred Love to remain? I hardly think so; the breastplate which he is wearing and the helmet lying on the ground point the way to quite a different meaning—that this figure is meant to personify Mars, the lover of Venus. His physical characteristics, such as the shaggy locks, the broad brutal face, which the artist has cleverly shadowed, and the muscular arms, are much more in keeping with this interpretation.

If our identification is correct, then we are no longer concerned in this scene with an abstract and anæmic allegory as was later painted by Baglione, but with a poetically inspired motive from classical mythology, most clearly and suggestively presented. We must remember that similar scenes were treated by other Italian painters in the late XVIth and early XVIIth centuries, among others by Agostino Carracci, after whom there is an engraving by C. Galle of the "Chastisement of Love at the hands of Minerva." In this composition Minerva is dressed very similarly to the figure of Mars in our picture, and her bearing and movement is analogous. As in the Caravaggio, Venus is again on the scene, but in this case she is unable to give the child any help as she is tied to a tree with cords. Possibly Agostino knew our picture and was inspired by it in his own. In any event, the main design and theme is remarkably similar.

It seems that, soon after its completion this early work of Caravaggio went into a private collection, where it was removed from public view. As a result, it remained forgotten for some hundreds of years, so that there are neither imitations nor copies mentioned in old Roman manuscripts and records. This lack of historical evidence is very extraordinary in the case of a work of such unusual artistic value and interest, but there are perhaps two reasons which make it understandable. Possibly the theme of the picture, in a town conditioned by its spiritual and religious atmosphere as was Rome, was felt to be difficult. Perhaps it was from some such consideration that Baglione and his contemporaries felt that they should choose a "moral" title such as "Sacred and Profane Love." However this may be, such an idea would not be an unlikely one for Baglione, who opposed his well-known picture in rivalry to Caravaggio's and changed the latter's realistic mythological treatment into an allegory with "instructive" intentions.

However, there is yet another likely explanation of the long period of oblivion which our picture suffered.

APOLLO



THE TRIUMPH OF SACRED OVER PROFANE LOVE

By GIOVANNI BAGLIONE

Berlin Gallery

Baglione's rival work hung in one of the most famous Roman private collections, the Giustiniani Gallery, later sold to Berlin, and which was proverbially rich in Caravaggios. Baglione's other version, the counterpart of this first picture, also hung there, and the two pictures came to be regarded as pendants and were arranged accordingly. Soon they came to be considered as both by the hand of Caravaggio, and were entered as such in the catalogues of the collection. This mistake, therefore, which was only corrected in 1922, would very naturally have hindered and even prevented any search for the lost "Amore Divino," as this was falsely identified with the picture in Berlin. However, another important factor has been overlooked: that this early Caravaggio was cited among pictures by Baglione which the latter

had painted either while in the service of Cardinal del Monte or—more probably—immediately afterwards; in any case, then, before the beginning of his time with Vincenzo Giustiniani.

Thus although numberless copies and variations of the later "Love as Conqueror" have been made, either by pupils or copyists of Caravaggio, his much more impressive and more excitingly dramatic composition "The Chastisement of Love" has remained unknown until now to admirers of the great Lombard. Only one man ever copied it, Baglione, and that in a mistaken interpretation. What irony that it should be just this feeble and mistaken compromise of Baglione's which for hundreds of years prevented the recognition of one of the really great masterpieces of European painting.

SOME EIGHTEENTH-CENTURY PICTURE FRAMES

BY M. JOURDAIN



W. A. King, Esq.

Fig. I. CARVED AND GILT FRAME IN THE
CHINESE TASTE. Mid-XVIIIth century

FROM the decorative point of view the picture and its frame make up a single unit, the frame forming a neutral border dividing it from the surrounding surface and limiting the space within which the painter works. Early in the XIXth century there was a controversy between Northcote and Sir Thomas Lawrence as to the width, decoration and size of the frames sent for exhibition to the Royal Academy. Northcote accused Lawrence of having introduced the fashion of "gaudiness," and held up Sir Joshua Reynolds, the first President of the Academy, as an example to be followed: "I do assure you, Sir Joshua had nothing of this, for the frames in which he sent his fancy pictures were not above 2 in. in depth, and his portraits were sent in such frames as his sitters provided for them. And Sir Joshua's frames went year after year. One frame in particular, I remember, had gone so often that it might almost have found its way to the exhibition alone, and it had become so black that you could scarcely have known that it had ever been gilt."

From about 1725 the design of frames was architectural; and James Gibbs, a distinguished architect, gives illustrations of "different sorts of large mouldings for Pannel or Picture frame fixed in rooms"; and a number of frets and guilloches which served for picture frames figure in the "Gentleman's or Builder's Repository" (1748). In the early Georgian period one of the leading picture frame makers was one John

Howard, whose bills for the framing of Sir Robert Walpole's collection of pictures are extant. The cost of an ordinary frame was between two and three pounds; but in 1729 he sends in a bill of £28 for a "very large Rich archetrive (*sic*) frame carved and gilt with gold with all the ornaments."

London was the centre of the frame-makers' trade in the XVIIIth century; and the select men of Boston who wanted a frame for Smibert's portrait of Peter Faneuil wrote that a frame could be "got in London cheaper and better than with us."¹ The anonymous author of "A Description of Trades" (1747) writes that the trade was specialized, or, as he calls it, "a particular trade," and that the masters were not many in number. Campbell, whose "London Tradesman"² was published in the same year, tells us that "there are a set of joiners who make nothing but frames for looking-glasses, pictures, and prepare them for the carvers." These joiners join the wood roughly planed and shaped, but "leave the carver to plant in 'the rest of the figures.'"

About the middle of the XVIIIth century, when the French influence dominated design, picture frames were both richly carved and expensive. William Hogarth, writing about the framing of his picture, "Paul before Felix," approached Gosset, a frame

¹ Quoted in Singleton, "Furniture of our Forefathers," p. 360.
² R. Campbell. "The London Tradesman," 1747.



Mr. Frank Partridge

Fig. II. PORTRAIT GROUP IN CARVED AND
GILT ROCOCO PANEL. Circa 1760



Fig. III. CARVED AND GILT FRAME. Late XVIIIth century

maker, who informed him that it might "come to about thirty pound gilt and to about half as much ungilt." Frames (he adds) may be carried up to a great expense, but "one cannot be made in proportion to the picture for less."³ A number of designs for carved frames are included in the 1762 edition of Chippendale's "Director," and in these emblems of the chase, and naval and military trophies appear. Actual survivals of these symbolic frames are not common, but at Castle Ashby is a picture of Admiral Rodney's Victory off Martinique framed in open scrollwork enlivened with dolphins and with naval emblems. In the greater number of carved frames, however, the carvers relied upon the scrollwork and floral ornament exploited by contemporary pattern books. Among fine examples of this period is the frame to the portrait by Reynolds of the third Viscount Doune (who died in 1760), which hangs at Dingley Hall.⁴ The narrow, rectangular frame is here surmounted by light acanthus scrollwork threaded with festoons of leaves and flowers. The cresting centres in a lion's mask surmounted by a helmet; the base, in a cartouche,

surmounted by a coronet. About the same period is the frame to the portrait of Abraham Cowley by Sir Peter Lely, in the Dulwich Gallery, which is carved with perforated scrollwork and *coquillage*; and the group of Sir Rowland and Lady Hill by Arthur Devis in the original pierced frame of swept outline (Fig. II). A little later in date is the frame to the picture of Children (Fig. III), which is enclosed on a narrow border of reversed gadrooning, surrounded by light foliate scrollwork. During the classical revival in George III's reign the design of frames for mirrors and pictures was "chastened" by the practice of Sir William Chambers and the Adam brothers. The transition can be seen in the designs by John Linnell, in the Victoria and Albert Museum (Department of Prints and Engravings), in which urns, medallions, slender acanthus foliage, and festoons of husks take the place of the rococo repertory.

³ Letter by Hogarth, June 28, 1748.

⁴ Illustrated in *Country Life*, April 16, 1921.

NOTES FROM PARIS

BY ALEXANDER WATT

THE exhibition entitled "Grands et Petits Maîtres du Premier Empire" that Monsieur Guy Stein has organized in his gallery provokes considerable criticism, for it deals with a decisive period in the history of French painting. The school that flourished during the space of time that separated the refinement of the late XVIIIth century and the romanticism of the late XIXth century created a style that ushered in the pre-Raphaelite movement.

The origin of this strange evolution is, in part, due to the inspirations of Winckelmann, who was bent on reacting against the spontaneous talent of the predominating French art. Theorist and savant, he refused to interest himself in any of the modern views and sought inspiration in the antique, with the reasoning that Herculaneum and Pompeii had not been discovered for nothing. In France Quatremère de Quincy predicated and practised the ideas of Winckelmann. David was one of those who supported de Quincy in favour of Winckelmann's theory. While many of his less talented pupils turned this to poor account, David lent support with his classic idealism. He stood apart from those who professed that the true merit of a painting depended solely on values of contour as opposed to light, shadow and colour. The generality of painting of this age became deprived of its true substance, for the artists were inspired by Greek statuary, which they copied even during its decadent period. Thus, drawing became heavy and, in an era of pretentious heroism and classicism, art fell into a decadent stage of academism. Aesthetic consideration was neglected. Official recognition was given to those who were clever enough to concoct their works according to the standard exacted for the execution of official commissions. The Prix de Rome and finical recipes of other schools consequently earned a notable success. The obvious result of such a production was an art aesthetically worthless and of little true value in its actual execution.

The present exhibition does not pretend to impart the worth of the art of painting during the Premier Empire. Such a subject would demand the organization

of a very large exhibition and the collaboration of several of the curators of the Paris museums and the loan of many of their exhibits. The immense exhibition of "Baron Gros, his friends and pupils," held recently

at the Petit Palais, proved that there was, all the same, a lot of fine work produced during this period. Now, what Monsieur Stein has wished to present to the public is a sort of resumé of the differing tendencies of the epoch in the form of a collection of odd canvases by some of the best and second-best painters of the period.

Frankly speaking, there is very little of the best in this exhibition. Boilly, Drolling, David, Gericault, Gros, Isabey, Vernet are all fairly well represented. The rest of the exhibits form a heterogeneous and amusing ensemble. Boilly's little portrait of the "Duc de Beauffremont en uniforme d'officier des Lanciers de Murat" is one of his finest works and ranks with any of the excellent portraits in the Marmottan Museum. This and a portrait of a man by Vernet are the outstanding pictures in the exhibition. Hanging nearby, however, are paintings that shock on account of their elementary conception and treatment.

There are one or two canvases by anonymous artists that certainly approach a stage of decadent pre-Raphaelitism. But first prize in this category goes to Girodet-Trioson for his extraordinary "Mademoiselle Lange en Danæ." It seems, however, that there was a definite reason for the fantastic manner in which the artist (1769-1824) conceived this subject. The motif of the picture was prompted by express cynicism. This, at least, explains the curious allusions and ironic symbolism. The painting created scandal and was withdrawn from the 1799 salon, on the insistence of the infuriated model. Girodet-Trioson, a painter held in esteem during his lifetime, has portrayed his personal grievances against the lady in terms of an unpleasantly slick technique of sugary colours. Here we have a typical example of the kind of art of the Imperial period that can only be criticized as decadently academic. Aesthetically, the picture is of no value whatsoever. It attracts the attention merely on account of its extravagant subject.



PAINTED CERAMIC FIGURE From BEAUVAIS, ROOF-TOP ORNAMENT—XVth Century, France. Sévres Museum

APOLLO



MADemoisELLE LANGE EN DANÆE

By GIRODET-TRIOSON (1769-1824)

From the Exhibition: Grands et Petits Maîtres du Premier Empire

The whole interest of this unusual exhibition at the Galerie Stein is one of general comparison with the works of those artists who upheld the XVIIIth century tradition and promoted the classicism of David and those who failed to do so and, instead, gave expression to a prosaic-romantic sentiment of that particular period.

The exhibition that has just opened at the Musée des Arts Décoratifs is both uncommon and extensive in subject. It is difficult to reckon how many thousand exhibits there are on view for there is no detailed catalogue of this show of "Potiers et Imagiers de France." However, if I remark that this exhibition is typical of those held at the Pavillon de Marsan then one may realize with what care the present show has been

organized by the National Museum of Popular Arts and Traditions.

The exhibition has been divided up into ten sections. The exhibits in the first room are mainly devoted to the origin and evolution of ceramics and images throughout the ages. This, of course, entertains an enormous subject that has here been accounted for in the shortest possible form. The origin of the handicraft of the potter has here been traced back to the earliest periods in France. The Musée des Antiquités Nationales has, for example, lent a fragment of argil found in a gutted neolithic hut. As for faience—imported from Italy—its popular use was adopted very much later on in France. These were mostly executed by special com-

NOTES FROM PARIS

mission as show pieces for donees, fiancés, newly married couples, &c. A number of examples of such pieces are exhibited in different rooms according to subject. In the early XIXth century the cost of faience dropped considerably, and its use became more prevalent among the less wealthy classes. Hand-painted decorations date from this period, executed more often than not by second- and third-rate artists. This, however, was soon replaced by various mechanical processes, such as copperplate engraving, lithography, pounced drawing and stencil work and, finally, the use of photography. The last faience exhibit, in chronological order, represents a portrait of Lindberg, executed from a photograph by Manuel!

The history of imagery, as accounted for in the present exhibition, is too complex to be able even to give reference. The evolution of this art is traced from the earliest known wood engraving in France, which dates from about 1370 up till the invention of the present-day coloured picture post-card.

The exhibits in the second room are devoted to the various techniques employed by the artists and vendors of these crafts, and the sale and distribution of their productions. The most interesting of these is a collection of the various objects that constitute the workshop of a wood engraver. These have been lent by MM. Payonne frères, directors of the famous Imagerie Pellerin d'Épinal. This enables us to follow the successive states of a stencil coloured design, of which the wood-block itself is also exhibited. In like manner there figure numerous engraved wood blocks of different periods and provenances. By viewing the panels and showcases, in Rooms III and IV, in certain order, one can follow the various subjects and modes of execution of popular designs and ceramics adopted in the different regions of France.

The second section of the exhibition is devoted to some of the themes entertained by the potters and designers. The objects on view in Room V, for example, relate to the House. Among these are a number of curious ornamentations for the ridge-pieces of roofs, tiles, cats' holes and nesting pots for sparrows. The figure here reproduced is a fine example of the XVth-century ornamentations that adorned the top of the roofs of the houses in the North of France. This comes from the Beauvaisis region, and is lent by the Musée Céramique de Sèvres.

The exhibits in the last few rooms relate to the following subjects: the Seasons, Country Life, Travel, Means of Locomotion, Smoking, Drinking, Amusements, Money, Soldiers, Sailors, Women, Love, Marriage, Children's Games (the most popular theme of the designers), History, Politics, Popular Philosophy, Reading, Writing and Religion.

This particular and very complete exhibition, which is stated by the organizers to be presented in its briefest form, comprehends an enormous subject of very wide

interest. Monsieur Georges Rivière, curator of the new Musée National des Arts et Traditions populaires, in the reconstructed Trocadéro building, is to be congratulated for having so ably presided in the execution of such a difficult task.

The ambitious plan, outlined a few years ago, to transform the whole of the Louvre into an up-to-date art museum has slowly been taking form and shape. I have given reference, in past issues of *Apollo*, to the excellent manner in which the Greek, Roman, Egyptian and mediæval sculpture sections have been reinstalled. The scheme that has for some time been studied by Monsieur Huyghe, the curator of the section of paintings at the Louvre, is that of the complete renovation of the great gallery of paintings, a difficult enough undertaking when one considers that the palace was never intended to serve as an art museum. After a considerable delay and a number of trial attempts, work has now started on the transformation of the famous gallery, 300 metres in length. There were two opposing points in the planning of the new presentation: the preservation of the original architecture and the paintings that it was proposed to exhibit. Two different general effects have had to be taken into consideration: the far distant effect of the length of the gallery and a localized lateral effect, obtained by marked division of the walls. It is interesting to note that the scheme adopted to solve this problem conforms closely to that depicted in Hubert Robert's picture of the Great Gallery of the Louvre, which was reproduced in the last issue of *Apollo*. The bays formed by the columns will remain untouched, and statues will be replaced in niches to delimit the panels. The pilasters framing these niches, as painted by Hubert Robert, will not be replaced, on the advice of Monsieur Ferran, architect of the Louvre, and the Commission des Monuments Historiques. As for the paintings themselves, these will be hung in single line widely separated the one from the other, each panel corresponding to an individual artist or a group, or an artist and his school. The background for the pictures, the lighting and sound-proofing of the floor are questions now under consideration.

No fixed plan for the transformation of the entire museum can be definitely projected so long as the Ministère des Finances continues to occupy the Pavillon de Flore. Except for the Pavillon de Marsan, this stretches the whole length of the palace overlooking the Rue de Rivoli. For years protests have been made to urge the removal of this ministry elsewhere. But now, at long last, it seems that officials and all those interested in the reorganization of the entire Louvre have succeeded in bringing the question to a decisive result. The Pavillon de Flore forms almost a third of the total area of the palace. If the National Museum can make free use of the entire edifice then the ambitious scheme of Monsieur Huyghe and his colleagues will soon be put into execution.

NOTES FROM NEW YORK

BY JAMES W. LANE



LE COMTE ALPHONSE DE TOULOUSE-LAUTREC CONDUISANT SON MAIL-COACH A NICE
From the Exhibition of "Paintings by Toulouse-Lautrec" at Messrs. Knoedler's & Co. Inc. Galleries, New York

WHEN Henri de Toulouse-Lautrec died in 1901, aged thirty-seven, there died, as M. René Huyghe of the Louvre well says, the very soul of late XIXth century art. Arthur Symons says as much in "Parisian Nights." For the aristocrat Lautrec, whittled down to dwarf size by the misfortune of two broken legs and unable to lead the fashionable life of his compeers, had early turned for his art to the bright lights of the Moulin-Rouge. *Fin de siècle*, figuratively as well as literally, was the moral atmosphere. All the decadence, which we find shortly thereafter also portrayed in the "blue" period of Picasso, made, they say, no moral mark upon Lautrec. He would have painted as he did—which is to say, realistically and with surprisingly little bitterness considering the very strong insults about his size that he sometimes barely endured—had he painted only society belles. He had a great gift for seizing the universal in the particular. Perhaps an artist achieves the former only by the latter. In any case, Lautrec's versions of circus performers, harlots, café habitués, and *la vie de Bohème* are essentially timeless ones. He often spent days in thought before he started sketches;

then, after pondering over the subjects for greater crystallization, he painted them carefully. There is a frequency of cross-hatched strokes, while backgrounds are peculiarly unobtrusive. As a poster artist, Lautrec was superb. That he had studied Japanese prints almost goes without saying. He had been in Bonnat's atelier. Through his friends there he met Van Gogh. Like Van Gogh, he had to go to a sanitarium, but for another reason—alcoholism. This so shortened his life that he died at the early age already indicated.

This dramatic career is well brought to our attention by an inspiring and rare exhibition at the galleries of Knoedler & Co. It is for the benefit of the Museum of Albi, France. Albi was Lautrec's birthplace, and the Musée d'Albi has lent to this exhibition almost half of the sixty-odd drawings, paintings and posters. A committee of twenty-seven, including MM. Edouard Vuillard, Romain Coolus, Henri Focillon, and Lionello Venturi, and headed by M. Louis Carré, has brought the show together from such sources as the Brooklyn, Cleveland, Chicago and Providence Museums, the Petit Palais, the Musée des Arts Décoratifs, and the Luxembourg. The Society of the Friends of the

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AN ENGLISH PRINCESS. By the "MASTER OF QUEEN MARY TUDOR." XVIth century
From the Bache Collection, New York

Musée d'Albi was founded in 1929 on the incentive of M. Maurice Joyant "to honour and to vindicate the memory of Toulouse-Lautrec and to enrich the collections of the museum." That memory has had its vindication: Lautrec as artist visualized, according to Symons, the spectacular vices; but "their obscenity was, to Lautrec as to Degas, a clean thing . . . a thing Rops and Beardsley always deliberately deformed." Because of his own deformity and the combined shyness and indignation it engendered in him, the possessors of these vices were about the only sort of people Lautrec wished to continue to know. As far as putting such creatures in his art was concerned, it was not edifying, but he managed better than most to sugar the disedification with good art. What the more conventional world lost by Lautrec's living in the Moulin-Rouge gambit may be seen in the fascinating early oil of his father, "Le Comte Alphonse de Toulouse-Lautrec Conduisant Son Mail-Coach à Nice." Lautrec never skimped a face, even if it was distant. Compared with the faces of his figures, those of Constantin Guys seem almost stereotyped. The fact is he was a born portraitist, and the Knoedler show says the last word on this point.

The Bache Collection, known for almost a decade to specialists, has just been thrown open to the public. The collection is still housed in the residence of Mr. Bache, who continues to live there, the public being admitted gratis upon request. Eight years ago part of the contents of this collection was being illustrated. There have, however, been very notable additions,

especially the Giorgione and the Corneille de Lyon portraits. As the Bache Collection passes into the public realm, I should say that the paintings as now catalogued consist of sixty-four items, divided between Italian, Flemish, German, Dutch, Spanish, French and English masters. The celebrated Ghirlandaio, "Francesco Sassetti and his Son," Mr. Bache's wonderful Crivelli, and the three Titians, not to speak of the very reserved and exceptional Botticelli, are still mainstays of the Italian section. Giorgione's "Portrait of a Bearded Man," though illustrated in Volume III of Venturi's "Italian Paintings in America," has apparently not been extensively discussed in English until this year. It now figures in George Martin Richter's "Giorgio da Castelfranco called Giorgione" and Mr. Duncan Phillips's "The Leadership of Giorgione." It had been in the collection of Dr. Eissler of Vienna, and in that of Lord Duveen. I happen to like the early Flemish pictures here better than the Italians: the three Davids, the two Memlings, the van der Weyden, and the Van Dyck self-portrait are all remarkable, while the Petrus Christus is superfine. The German school is four-fifths Holbein the Younger, the fifth picture being an indifferent Dürer. But the four Holbeins are sufficiently famous: "A Portrait of a Man," a tondo painted in 1535; "Dirk Berck of Cologne"; "A Lady of the Court of Henry VIII"; and "Edward VI as Prince of Wales." I should mention also, as a new addition, the charming portrait of "An English Princess," attributed by the Holbein authority, Dr. Paul Ganz, to a painter only identifiable as the Master of Queen Mary Tudor, two of whose portraits are in the National Gallery and the Musée des Arts Décoratifs, while he did a portrait of Henry VIII, which is now at Hampton Court. The French section of the Bache Collection contains three fine Fragonards—two of them tiny



FISHER BOYS

By FRANS HALS

Courtesy of Schaeffer Galleries, Inc., New York City

landscapes from the Stroganoff Collection representing the Villa Mattei near Tivoli, painted when the artist was in company with Hubert Robert and the Abbé de Saint-Non—and a meticulous and enormous but very beautiful Pater, "The Fair at Bezons." The Dutch section boasts of a new Frans Hals: "A Bearded Man with a Ruff" from the London collection of Mr. A. H. Buttery.

Speaking of Hals, the Schaeffer Galleries have been showing twenty-five canvases by this master which were in the Hals Exhibition at Haarlem last summer. From the Schaeffer show I gather the impression (which I had never had before so strongly) that Hals was an uneven painter, either rendering with great care a work of genius such as the early "Fisher Boys," or letting his brush scurry back and forth across the canvas with febrile and futile ease. Of this latter type of work, which is typical of Hals at all stages just as the fine work also cannot be definitely allocated, there is, unfortunately, much in the way of ungracious or stereotyped colour and sloppy or conventional composition. The exhibition did not show Hals as a master of still-life nor, with three or four exceptions, as a joyous draughtsman.

The Albright Art Gallery of Buffalo, New York, is holding a most original exhibition of Historical and Contemporary Wall Paper. It should be noted that never before has the whole history of the printing of wall paper been attempted in a show. Only Cooper Union Museum (which I described in a recent letter) and the Rhode Island School of Design in Providence have large public collections of wall paper. Early American colonial papers, being as rare as hen's teeth, have been collected most sparingly. There exists no book on such prints, and with great difficulty have the owners of them been found. The paper, designed in 1800 and commemorating the death of Washington, the Washington Memorial Paper, is most unusual. "Sacred to Washington" is inscribed on it by its maker, Ebenezer Clough. Some of William Morris's cartoons for wall paper have been sent over for the exhibition by Morris & Co., and these, which some day are expected to appear permanently at South Kensington, are exhibited with the papers printed from them. Of the French examples, the rarest are four Fragonard panels of papers printed before the French Revolution, the blocks for which were burned during that upheaval.

The results of the Metropolitan Museum's Iranian expedition of 1936 in its excavations at Nishapur are now apparent. These discoveries, with some coins from Nishapur in addition, have lately been put on view in the museum's new special gallery.

An untutored hospital attendant, William Edmondson, a coloured man, became a tombstone carver five years ago, and through it became interested in limestone sculpture. One of the trustees of the Museum of Modern Art seeing Mr. Edmondson's work in Tennessee was so impressed with its simplicity that an exhibition at the museum was soon arranged. It is the sculpture of a modern primitive, four-square, woodenish work, but decidedly interesting and fresh. The modesty of

this sculptor, who claims to work only as the servant or upon the inspiration of God, is reflected in his figures, which are curiously and effectively mediæval.



MEMORIAL WALL PAPER. Designed and printed in 1800 to commemorate the death of Washington
From the Exhibition of Historical Wall Paper, at the Albright Art Gallery, Buffalo, New York
Lent by Mrs. E. P. Morgan, New York City

AN EXHIBITION OF DRAWINGS IN BRUSSELS FROM JEROME BOSCH TO REMBRANDT

BY C. ZILVA

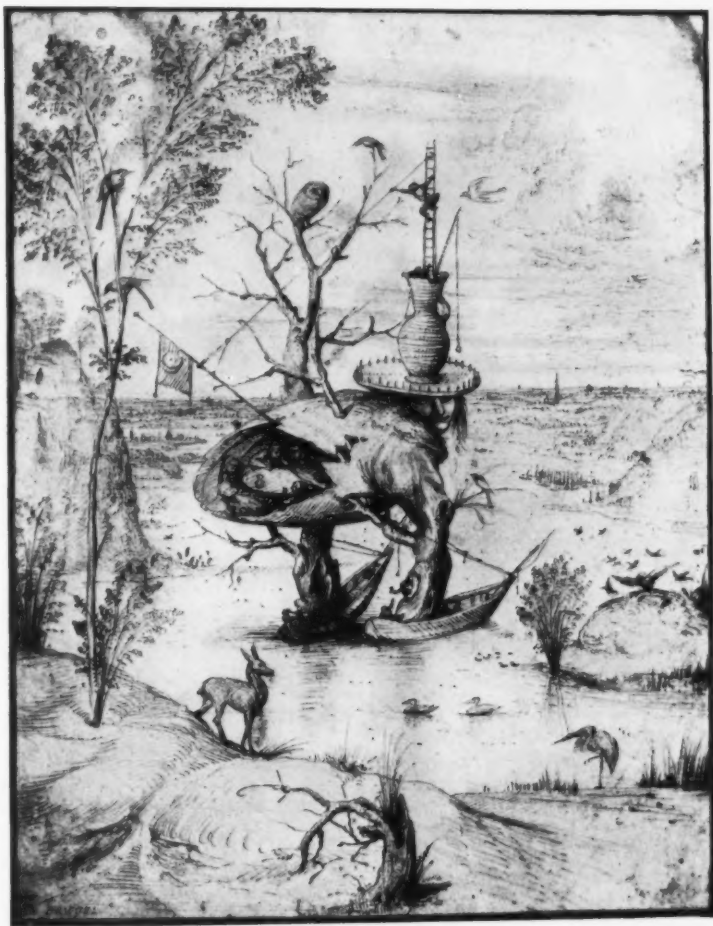


Fig. I. THE MAN-TREE. Pen and bistre

Lent by the Albertina, Vienna

By JEROME BOSCH

TO commemorate the tenth anniversary of the Palais des Beaux-Arts, the Brussels municipality, inspired with a happy idea, arranged this manifestation of Dutch art. Nowhere have I seen works of art shown to such an advantage, in a better setting, or under an equally perfect system of day and artificial lighting. Besides the excellent galleries, this edifice has its concert hall, theatre, &c., where anything classical can be seen or heard. It is a veritable forum of the intellectual *esprit* of Brussels.

Sixty Dutch masters have been assembled, represented by one hundred and fifty-nine drawings, every one of which is illustrated in the catalogue, ably compiled by one of the principal organizers, Dr. Ernest Goldschmidt,

and prefaced by Dr. F. Schmidt-Degener, director of the Rijksmuseum. This catalogue will surely make a most welcome addition to any art library, public or private.

Gems from the principal museums and private collections can be seen here. Jerome Bosch is represented by seven works, the drawing from Berlin (No. 3) fully illustrates his imaginative power. This rare Master and other primitive painters, and even El Greco, are the sources of inspiration of the surrealists of to-day. Of the six drawings by Lucas van Leyden five are portraits. Of particular interest is the "Portrait of a Lady" (No. 13) from the Weimar Museum. Hendrick Goltzius is also well represented. We see his artistic talent to better advantage in the drawings than in his paintings.



Fig. II. ON THE RAMPARTS. Pen, bistre and indian ink
Lent by the Albertina, Vienna

By LAMBERT DOOMER

The same can be said of the so-called "Little Masters." Their drawings are not only better than their paintings, but sometimes even superior to the drawings of some of the Great Masters. This is testified by the exhibits by A. Van Borssum, Cornelis Visscher, J. van der Hagen, and many others.

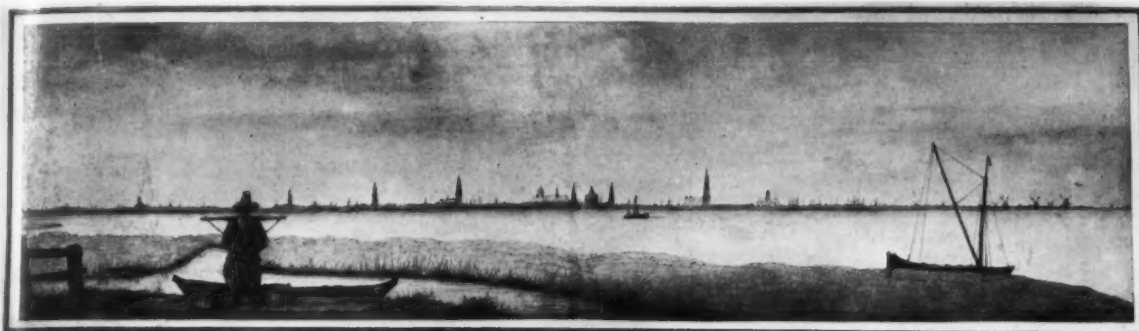
Among the XVIIth century artists, no fewer than thirty-six works by Rembrandt are shown. Deserving particular attention is a drawing of St. Paul (Fig. III) from the Louvre. It is a study for an existing etching by this artist. Its technique is unusual for the Master; in red chalk heightened with white and deepened by washes of chinese ink, which blends with the red in places, it produces an extraordinarily pleasing and unique effect, while the largeness of conception, the powerful fluent draughtsmanship, the psychological depth of expression, are truly astounding. Surprisingly enough this drawing dates from *circa* 1627, when Rembrandt was about the age of twenty-one! Too often do we hear it said about Rembrandt's early creations with disdain: "Oh, it is *only* an early work!" Whatever may be true of the early work of other artists, it is certainly not so in the case of Rembrandt, Van Dyck, and others. Some early works by them rank among their finest masterpieces; a psychological point really deserving further elucidation.

On the other hand, the beautiful little landscape (No. 94), also from the Louvre, does not satisfy me at all as being by the great Master's hand. It is more likely by G. van der Eeckhout. The striking landscape (Fig. II) from the Albertina, previously given to Jan Vermeer of Delft, is now catalogued as by Lambert Doomer, but it has *no* stylistic or technical relationship whatsoever with



Fig. III. ST. PAUL, THE APOSTLE. *Circa* 1627.
Sanguine, indian ink heightened with white

By REMBRANDT
Lent by the Louvre



VIEW OF AMSTERDAM

Collection Chr. P. van Eeghen

By LAMBERT DOOMER

the drawing (No. 106) by that artist, probably executed in the 'seventies. I venture to suggest that this forcible drawing is possibly by Rembrandt. I hope to deal extensively with this problem on a future occasion.

Considerable interest is shown in a drawing representing a sleeping woman (No. 127), given to Jan Vermeer of Delft (the only one so far attributed to this master) from the collection of Professor J. Q. Van Regteren-Altena. The attribution is a plausible one; there is certainly some Vermeerish feeling about it, while the fold formation of the drapery has affinity with the folds of the painting by Vermeer, "Christ in the House of Mary and Martha," in the Edinburgh Gallery. It is a red chalk drawing heightened with white on a warmly tinted coarse blotting paper surface. Sir Robert Witt sends two W. van de Veldes and a C. Bega, worthy of

the connoisseurship of this gifted collector. One must not miss the two spirited drawings by W. Buytewech of the full-length portraits (No. 37). The array of Hendrik Avercamp's and Adrian Ostade's drawings tinted with water-colour, give a touch of colour to the show. The Ostades are more brilliant in colour in comparison with the pleasing mellowness of Avercamp.

Some drawings are intended as finished independent works, but the majority are hasty notes executed in a few minutes for the purpose of trying out a composition, an expression of the face, the action of a single figure or a part of it. There is a particular fascination about drawings. They leave so much to the imagination of the spectator and give the possibility of penetrating into the artist's soul and temperament when his composition is still in its embryo.

A QUESTION IN PARLIAMENT

BY THE EDITOR

NATIONAL GALLERY PICTURES

Replying to Mr. Duggan, Lieutenant-Colonel Colville said that the total price paid for the paintings attributed to Giorgione recently bought by the National Gallery was £14,000; £10,615 was paid from the Grant-in-Aid Account of the National Gallery; £1,385 from other funds at the disposal of the Trustees; and £2,000 was generously contributed by the National Art-Collections Fund.

THE man in the street reading in the daily papers this report of the parliamentary game of inferences must have felt vaguely suspicious that there is something wrong somewhere. Doubts must have arisen in him concerning the money spent, the control of public funds, and, last but not least, the value of art. Nor would his disquiet be allayed if he had followed, as he probably hasn't, the correspondence published during the last months in an eminent contemporary of ours concerning the purpose and policy of the Courtauld Institute.

We have no desire to take part in this controversy in which scholars and experts, regarding themselves not merely as "the élite" of the art world but as a "priesthood" of a cult, have joined issue with others to whom the cultivation of taste is merely "an engrossing hobby" or "a part-time passion."

What we are here concerned with is something of much greater importance, namely, the expenditure of public funds on works of art.

We have more than once ventured to call attention to the incompatibility of art values and money values. There is, we submit, no possible standard that can be set up. A work of art is worth in money exactly as much as anyone may care to give for it *at the moment*—no more, no less. Art has nothing to do with it, else old postage stamps would not, in certain circumstances, fetch infinitely more per engraved square inch than the most magnificent painting by the greatest of Old Masters—as actually is often the case.

So long as a man spends his own money it is entirely his own business, and no one has the right to interfere, still less to ask questions in Parliament, whether it is subsequently discovered that the purchaser has made a bad bargain or, as also sometimes happens, a fantastically good one.

It is quite another matter when public funds are involved.

To take our particular case. If a private body, legally a private person, cares to spend £14,000 on the acquisition of four little furniture panels in the belief, supported by experts, that these panels are the handiwork of a rare old Italian Master, and if subsequently doubts are thrown on their authorship by other experts, it is merely a case of doctors disagreeing and the body's private "toothache." The case is, however, completely altered if our ache, that is to say, if the taxpayer's money

is, as in the present case, also involved. We then have certainly a right to be assured that our money has not been risked on problematical or even less substantial investments.

It cannot be too often stressed that whilst the knowledge of art is a science in so far only as it deals with history and materials, the appreciation of art is a psychological and consequently a purely subjective matter. Great knowledge of art may go with complete lack of appreciation, and *vice versa*. Connoisseurship is a happy but imponderable combination of its two constituents. Were this not so there could be no possible doubt amongst "doctors" concerning the authorship or value of these or any other pictures. A science is based on objective facts; a cult on the dogmatic assertions of its priesthood—but unfortunately dogma has validity only for the faithful.

To any sensitive person these "Giorgionesque" panels are delightful little pictures, whoever their author, and nothing that science can prove or disprove can affect this æsthetical delight. What, however, touches the public much more immediately is not transcendental delight but concrete expenditure. If these panels are not by Giorgione then their market value falls; if they should turn out to be not even by the lesser man Palma, as has been suggested, then pence would buy the number of the pounds they cost—yet all the time they would remain the same delightful little panels; such is the logic of the art market.

Now the point of all this is:

The taxpayer, faced ultimately even in this country

with the "guns or butter" problem, cannot afford the expense of money on jam—and it is a luxury we are discussing not a necessity; moreover it is one that appeals really only to an acquired taste.

We are therefore of the opinion that the State should not invest money in the purchase of Old Masters. Even if regarded as a successor to the patronage of kings that would not be its proper function. At the time of the Renaissance, when art patronage flourished as never before, princes did not "collect" in this sense: on the contrary, they despised the "Gothick" taste of their fathers, and even their enthusiastic acquisitions of "the antique" served the practical purpose of teaching the contemporary idea to shoot. We submit that funds set aside for artistic purposes should be used in the same spirit, *i.e.*, for the pleasure of a wider public, including the furtherance of living art and artists. Sums necessary for the *upkeep* of museums and public galleries should, of course, be excepted.

We submit further that, because of the fundamental difficulties alluded to, the actual acquisition of ancient works of art should be left as a general rule in the hands of donors or bodies depending for their funds on voluntary contributions. To encourage such donors, individual or corporate, the Government might allow them an abatement of income tax on all moneys spent directly or indirectly in this manner.

Trustees and directors of our National Art Institutions should, in our view, not be harassed by the financial complications of criticism leading to questions in Parliament.

ROUND THE GALLERIES

MR. WYNDHAM LEWIS'S EXHIBITION AT THE LEICESTER GALLERIES

Mr. Wyndham Lewis is a writer of great distinction; Mr. Wyndham Lewis is an artist of great distinction. In this order: the writer clearly takes precedence; the complexion of his mind is so literary that he has invested an art which was originally intended to have only an abstract formal interest with associative significances as rich as any Victorian "subject painting," only that his subject-matter is not Victorian. True to his excellent belief "that it is the function of the artist to translate experience, pleasant and unpleasant, into formal terms," he stresses form—invents, as it were, a language of his own based on a kind of geometrical strait jacket. Nature, one feels, is regarded by him as the lunatic who must be restrained and prevented from disturbing the cosmic order of the artist's experience. His conception of form runs so contrary to my own that I am unable to judge it without bias. I cannot see, as he does, anything remotely tragic, or even tragi-comic, in his "Inferno," precisely because his formal terms seem to me, in so far as they hint at humanity, merely quaint. One cannot be moved by "mechanical men," robots, with heads like turnip bogeys. Moreover, in this his hard world of mechanical precision there occur soft spots. In the "Inferno," taken *au grand sérieux* by its author, such "spots" are to be found in the centre of the vertical group, where occurs an almost Michelangesque passage, and in the horizontal group, where, I suppose, a pink blonde is meant to symbolize an "uneasy sensuality" otherwise undiscoverable. And

what is one to say of the "Departure of a Princess," whose "particularly graceful person" is, in the artist's own words, "often present in the pages of our newspaper"—which sounds like a journalist's description of a press photographic miracle. As I have said, it is all a little beyond me, and were it not for the artist's obviously strong sense of design, carefully deliberated—not felt—colour and precise draughtsmanship (his portrait of "Edward Wadsworth" is beyond cavil) I should say that he is lacking in a sense of humour; and this despite the jolly "panel for a millionaire's safe."

Closer acquaintance with the artist as author, which I lack, might explain much; but, then, the premise of the highest art is that it should explain itself.

EXHIBITION OF PAINTINGS BY THE LATE PHILIP A. DE LÁSZLÓ AT MESSRS. WILDENSTEIN'S

The late Mr. de László was one of those happy mortals who breathed the high air of social eminence with relish. Inspired in his early Continental life by the easy and engaging grace of Lenbach's technique, often content to display itself in the spontaneity of sketches on strawboards only half covered with pigment, and—following the fashion of Sargent, Boldini, Blanche, J. J. Shannon, *e tutti quanti*, all more or less emulating the audacity of Frans Hals with the flattering elegance of the English XVIIIth century portraitists, including Lawrence—László climbed the golden ladder of success. And he deserved it. He succeeded because he knew how to make people look as they wanted to look; and I believe as he himself liked to see them. I say this because upon

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occasion when he painted persons of a different social station and significance de László's mental physiognomy peered somehow through their features. That he was an extraordinarily good *artifex* there can be no question. The limitations of his art were conditioned by his outlook, not by his hand; but how many of those who profess to look down upon his work could themselves accomplish anything half as good even in their own "line"? In this exhibition, for example, the portrait of the Archbishop of Canterbury is a performance of amazing virtuosity—and it looks "fit for purpose." Compare with it the portrait of "The Lord Nuffield, O.B.E., D.C.L.," and you find out the artist's weakness—his inability to see below the surface of men and things, as even his landscapes prove. He liked to see nature only when she wore court dress and a gracious air.

The buoyancy which kept him to the surface of life and of art will also have gained him more admirers and will leave behind more kindly memories than would have been his lot had he sounded the depths of great achievement.

THE BOUDIN EXHIBITION AT BARBIZON HOUSE

Boudin was one of those artists who, in spite of his brilliant technique, or perhaps rather because of it, has never been included in the ranks of his greater contemporaries. His brushwork is calligraphic and his "statements" have therefore perhaps not been regarded as scientific. It is true, of course, that he never experimented in the semi-scientific manner of Monet, Pissarro and the rest. Moreover he inclined, especially when he

painted on a large scale, to "sweetness." This present exhibition, and especially the large and impressive "Un Grain de Nord-Ouest," shows him possessed of that single-minded submission to nature which is the mainstay of all great landscape painters since Constable. "Bâteaux au Pêche, Scheveningen" is another though much smaller painting that can be compared in support of that view. His popular *plage* scenes are not in this exhibition, and their absence rather helps one to take him more seriously than as the rather "elegant" painter as which he is too often belittled. The exhibition does not open till January 6th, so that a fuller analysis of the show was not possible.

EARLY PAINTINGS BY RICHARD SICKERT AT THE REDFERN GALLERY

The early paintings by Richard Sickert were painted by Walter Sickert or by Sickert *tout court*. They were as unEnglish as it is possible to be. Sickert's German origin, however, never mattered, because he always was a good painter, which Germans are only once in three hundred years or so. Sickert's art was French-inspired and American-swayed, by Degas and Whistler. What one liked and still relishes in his art is the fact that it is a closed book to all but those who care for paint, mixed, not as Chardin of old would have it, with sentiment but with *esprit*. I do not know how many times he chose the once famous "Camden Town Murder" as his subject, but in this show there are two versions of it. They are both a sheer joy of carefully considered paint, though No. 18, with the light coming through the green blind, is the best; but of



"UN GRAIN DE NORD-OUEST," DEAUVILLE, 1895

At the Exhibition at Barbizon House

By EUGENE BOUDIN



MADAME DUPLÉISE DE BRACQUENCOURT

BY JACQUES-ANDRÉ-JOSEPH AVÉD

From the Exhibition at Mr. Frank T. Sabin's Galleries

sentiment there is nothing, or else we should probably be repelled. "Jack Ashore" is a picture of a lady who is no better than she ought to be, and one must take the presence of Jack practically on trust. Again it is not sentiment but paint which is the attraction. Out of the "Old Bedford" and the "Old Middlesex" and "La Gaieté, Rochechouart," he extracts great pictorial entertainment, but again only for those who can find it in the design or the realization of "*valeurs*," just as the fun in the picture called "The Stove" is merely a matter of liking to see a painter's handling of light. "Hubby and Emily" are the old friends we have met before in various attitudes of "*ennui*," perhaps the best invention for a subject picture ever painted by anyone.

Not all his paintings here have "come off." Sickert is not one to finish a job for finishing's sake, but the "Granby Street" interior, a symphony in brown, and the paintings we have already mentioned are complete as far as they go; and even others which are not, still provide one with enough enjoyment.

FRENCH AND VENETIAN PAINTINGS—EIGHTEENTH CENTURY—AT MR. FRANK T. SABIN'S GALLERIES

In this exhibition, which was not yet open as we went to press, there are a number of "intriguing" pictures, notably amongst them "La Fidélité Surveillante" and the portrait of "Madame Dupleise de Bracquencourt," which is here reproduced. The former representing a young woman in a white décolleté nightgown, apparently

asleep and guarded by a little dog. For reasons given in the catalogue this painting is believed to be the joint work of Boucher and his son-in-law, Jean Baptiste Deshayes. It certainly is a most interesting painting, and the surmise that the famous father-in-law lent his hand to help the unknown son-in-law seems not unwarranted, especially in view of the painting of the flesh. The other painting derives its special interest from its author Aved, a bosom friend of Chardin's. It is one of the best portraits by this artist known to me, and the "still life" passage shows that he evidently emulates—not too successfully—the greater painter's example. Pictures by Canaletto, Guardi, Lancret, Pater, David and others, including an early Tiepolo, complete the show.

CHRISTMAS SHOW AT THE ZWEMMER GALLERY

In spite of such leaders of modern paintings as Picasso and Rouault, it is Stanley Spencer who dominates this exhibition with his two large paintings, measuring more than 3 ft. by 4 ft. each, entitled "Adoration of Girls" and "Adoration of Old Men." Poor girls! Poor old men! It is quite evident that the artist, for some reasons which quite possibly he himself has not fathomed, has a grudge against feminine youth and masculine old age. All men pass through that phase, but most of them have forgotten all about it by the time they have tipped the barber for their first shave; others of course do not, and get themselves to the equivalents of nunneries, of which there are a great many, and not necessarily religious institutions. However that may be, Spencer represents with the greatest skill and taste a group of youths embarrassed in varying degrees by young females and a group of ancients surrounded by young women—not one of these human beings but is a horrid caricature of sex. It seems to me a pity that a painter of Stanley Spencer's genius should be so handicapped.

Handicap—at least in my opinion—is also preventing Wyndham Lewis from rising to the heights to which he might rise. That handicap, however, is the too much of which Stanley Spencer has too little. His "Interior, 1937"—virtually a portrait, and I think better than any painting he showed at the same time in the Leicester Galleries (see p. 44)—is profoundly interesting, every square inch of its design having been most carefully considered and all emotion banned. Roughly described it presents, rather than represents, a woman in red lighted from the left, which she faces, by daylight (presumably) and with a fire in the fireplace behind her. There is much more to it from the descriptive point of view, but the point is that all this is painted without paint-lust (analogy: wander-lust) and therefore—a point which the artist would probably never concede—without a good *raison d'être*.

To realize exactly what this means one needed in this exhibition only to look at Rouault's "Head of a Clown," a great little picture; or, more obviously, at Khmeluk's "Still Life," which is justified only in and through its paint—a very good picture, though in its mental energy infinitely below Wyndham Lewis. Colour rather than paint distinguish "Spring in the City," by Jean Marchand, a rather unusual picture for him, and Meninsky's "Pears and Geranium"; whilst Ginner, as usual, attracts by the curious, rather child-like faith-

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fulness to subject-matter—as in “Pond Square,” for instance—and his very own embroidery-like oil technique

THE SOCIETY OF GRAPHIC ARTS AT THE ROYAL INSTITUTE GALLERIES

Over four hundred drawings, etchings, &c., and at least 90 per cent. of them *good*! But what exactly does that signify? The answer is much more difficult than it seems. Take the clearest cases, such as Sydney R. Jones's two *Times* drawings. They are *good* because they are eminently fit for the purpose; the “Homage Ceremony During the Coronation Service”—a drawing in crayon and water-colour—seeming rather duller than the crayon drawing of the “Coronation Processional Route.” That, however, was probably because the former appeared here as a picture—*i.e.*, a self-purpose. Actually its very defects in that direction were the result of its qualities in the other direction: as an elucidation, a picturesque diagram of the event. Perhaps this artist's situation was a happier one than that of the rest: he was doing a real job. Most of the others were not doing real jobs at all: they were just pleasing themselves; and though the best of them took great technical care they were easily pleased in other respects. Technical care—the sort of thing that constitutes objective perfection, an impersonal quality—is, however, only a stepping-stone to subjective expression. One does not want to know what an artist can do, one takes that for granted. One wants to hear what an artist has got to say. In that sense there was hardly a murmur audible in the three great rooms, in the biggest of which Miss Marguerite Frobisher's and Miss A. M. Burton's charcoal drawings hung in the place of honour. Was that really the council's considered act? I have nothing to say against the drawings, only that I could see nothing superlative in them. Amongst the exhibits that attracted me more than the rest were Henry Hoyland's several contributions, L. D. Luard's “Practice in the Circus Ring,” Miss Edith G. Houseman's “At Streete, South Devon,” Mrs. Lilian Roome's “Etching Room” (etching) A. Kitson Towler's enigmatical wood engraving “The King, the Vision and the Masked Man,” Miss Marguerite E. Bayley's “Creation” (wood engraving), Miss Marjorie Firth's “The Rialto,” in which the technique of etching is imaginatively exploited, G. S. Garnier's aquatint “St. Ives”—and that's very nearly all.

AN EXHIBITION OF MILITARY PRINTS AND PICTURES AT THE PARKER GALLERIES, ALBEMARLE STREET

This exhibition is chock-a-block full of interest, not only for students of military history, but a much wider public. The old Army costumes outdo any ladies' fashion plates for what a writer on the exhibition calls “hectic and dazzling transformations,” so from that point of view alone this show is a rich entertainment. Apart from this, however, there is the interest of actual battle scenes; for example, “Sergeant Ewart of the Scots Greys carrying off the Eagle Standard of the French ‘47th Invincibles’” at Waterloo; another depicts “Corporal Logan of the 13th Dragoons slaying a French Colonel during a Skirmish at Campo Mayor in Portugal on 22nd June 1811”; yet another depicts the extraordinarily coura-

geous feat of “Captain Latham of the Buffs rescuing the Colours of Albuera”—and so forth. Most of the exhibits are prints, but there are also paintings, amongst which I mention especially a contemporary painting of “The Battle of Sedgemoor, 5th July 1685,” showing the Duke of Monmouth on a white charger in the centre and Bridgwater Church in the background.

This notice is, perforce, much too short to do the exhibition justice, but I can at least promise that those who visit it will not be disappointed.

CAMILLE PISSARRO'S PICTURES AT MESSRS. AGNEW'S GALLERIES

Camille Pissarro's paintings have now for so many years been a familiar sight in London exhibitions that there is no need to discuss his significance. This new exhibition, however, derived its special importance from the fact that the pictures it contained allowed one to see his evolution from 1864 to 1901. Following this path one could also note with interest the mutual influences of the group to which he belonged upon one another. Thus the “Paysage de l'Ile de France”



COLDSTREAM REGIMENT OF FOOT GUARDS, 1650
Engraved by T. KIRK after E. DAYES (Parker Galleries)

of 1864 showed him still near to Courbet; "La Route d'Osny, pris de Pontoise," of 1872, clearly manifests the "first person" in an Impressionist picture, that is to say *light*; and also the stimulus Cézanne received from his Impressionist beginnings. The evening effect of "Le Jardin à Pontoise," of 1877, links Sisley with him; the "Marché des Volailles," of 1882, reminds one of Renoir in his umbrella picture at the Tate Gallery. And so forth. The only strange note is Pissarro's fan paintings, fans being about the last purpose for which this heavily *bourgeois*, realistic and semi-scientific art seems naturally fit and proper.



A GENTLEMAN
Pen and Bistre

By WILLEM BUYTEWECH
Collection F. Koenigs
(see p. 41)

CONTEMPORARY BRITISH PAINTINGS AT MESSRS.
TOOTH'S GALLERY

Probably artists do not often realize the debt they may owe to the persons responsible for selecting and hanging an exhibition. I will not go quite so far as to say that the main charm of this exhibition is derived from the good companionship of the pictures shown in it; nevertheless, it is unquestionably an added charm. This exhibition also made one feel that British art is not really in such low waters as is generally pretended. For one thing all the exhibitors are obviously "intelligent." This seems rather an impertinent thing to say, a patronizing pat; however, if they saw as much perfectly competent but imperfectly intelligent work as I have to see in the course of my rounds they would not resent my use of the word. There are some sixty paintings in this show—not one of them bad. There are, of course, preferences. Hereunder are some of mine. Ladies first: Sine Mackinnon's romantic "Near St. Tropez" and rather oddly attractive "Storm over the Young Vines, Provence"; Nadia Benois's summer-hot "The Beach, Cagnes"; Eve Kirk's flesh-cool "Pulteney Bridge, Bath"; Mary Potter's Whistlerian "Seaside"; Cathleen Mann's almost hilariously gay "Flowers"; and Beatrice Bland's "September Morning, Lymington."

Amongst the men preferences are more difficult because the aims are so disparate. I admire Edward Wadsworth's "Regalia" and "Regatta," but my better judgment condemns work which starves the heart in deference to the brain. On the other hand Matthew Smith's very well-painted "Iris in Green Bowl" makes too little concession to the intellect. Of Stanley Spencer I have said more elsewhere. Here he is to be seen in two landscapes, "St. Ives Harbour" and "Southwold," obviously on holiday from his troublesome self, and, therefore, most agreeable, in "Southwold" almost "pally." Against him you have Paul Nash's very excellent but frigidly intellectual "Bouquet." Other good things are by R. O. Dunlop, Gilbert Spencer, George Bissill; amongst the best, however, are Richard Eurich's elegiac "Dorset Landscape" and Edward Le Bas's "Bedside Table," a most friendly colour composition *à la* Vuillard.

WATER COLOURS BY CÉZANNE. "THE THAMES 1907," BY DERAÏN. PERSONALITIES BY VICKY. PAINTINGS BY GUY MARSON, AT THE GALLERIES OF MESSRS. REID AND LEFÈVRE

To take these four exhibitions in at one go is rather like walking, running, jumping and swimming in the course of an afternoon. A bit strenuous. How far one is prejudiced in favour of Cézanne is difficult to ascertain even for one's self, but it is clear that the painter's slightest work takes on a finality that one sadly misses with the rest. "Bords de Rivière" is a lovely thing, complete in itself, and strangely like Wilson Steer in technique. "Une Crâne," a more elaborate painting, exemplifies that solidity of his which for a decade or so figured in practically every critic's writing. "Paysage Provençal" and "Montagne Ste. Victoire" should be compared. The former is full of labour; of the latter there is scarcely more than half-a-dozen touches, but it is really much fuller in content.

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Derain as a *fauve* came as a shock to one who had seen him only as a rather leathery and well-kempt successor of old masters. Derain must have had a good time in London in 1907, when he turned Signac's coat of many primary colours into a very Harlequin's costume. Surely, however, he was not then quite the artist he is now. The essence of art is orderliness, and that was too often absent from his design in 1907, though I prefer the gayness of his earlier colours. Guy Marson's landscapes are by contrast smooth, simple, clean and orderly, with a clear-cut design. "Eiffel Tower" and "After the Storm" show him, I think, at his best.

"Vicky" is Victor Weiss, formerly of Berlin, now of London. He has an entertaining mind, able to put together a caricature remarkable rather for its elisions than for its statements, but it is all a little too craftily arty, too consciously "clever."

NARRATIVE PICTURES OF THE EIGHTEENTH AND NINETEENTH CENTURIES AT THE LEGER GALLERIES

Following the example of Mr. Sacheverell Sitwell in his book on Narrative Pictures, the organizers of this exhibition have given it the same title. They have cast their net as wide as Mr. Sitwell has his, since every picture tells a story and the only difference lies in the kind of story that is told. It so happens that the most important picture in this show tells a story of very minor interest, the story of "Sheep Shearing," and tells it in such a manner that its point is all but lost in the background. Nevertheless, it tells the more important "story" of an original artist's mind. It tells the story that entertainment through the eye must concern itself pre-eminently with entertainment value of colours; and thus we discover that Samuel Palmer (1805-1881), the author of this picture, was unique in the history of English art—unique because his design followed the logic of designing rather than that of story-telling. Perhaps the purest "Narrative Picture" in this show is James Collinson's "The Emigration Scheme," because you must *read* it rather than look at it, in order to discover what it is all about, and—the point not to be forgotten—you are incited to imagine what has gone before and what will come after. Ponder this picture long enough and you will be spinning if not writing a yarn called "The Emigrants." The æsthetic as well as the narrative interest of the other exhibits here varies considerably from the grand manner of de Lontherbourg's, R.A. (1740-1812), "The Gipsy Encampment," to John Holland's Dutch-boorish "English Merry Making," with a skilled management of a crowd and a lovely English sky. Puzzling is Gainsborough's "The Poacher," for reasons which would take too much space to discuss. Thomas Patch, Francis Wheatley, James Ward, Tissot, Cruikshank, Humphrey Repton (1752-1818), Rowlandson and George John Pinwell (1842-1875) are amongst others, especially interestingly represented.

EXHIBITION OF EIGHTEENTH CENTURY PRINTS AT MESSRS. COLNAGHI'S GALLERIES

In seeing such an exhibition as this one realizes how completely relative the term time actually is. One can, I think, with justice say that all these prints were made for the day only, neither the painters, still less the

engravers, were greatly concerned with the future. Even Lorenzo Tiepolo's etched rendering of G. B. Tiepolo's ceiling decoration, "A Monument to the Glory of Heroes," no doubt was intended to serve the moment and not eternity. What gives, and will give, "eternal" pleasure in this print is the magnificent rendering of space and light, of tone and colour, by means of etched lines. Similarly, Guillaume Dubois was a French Cardinal and Statesman of whom the majority know nothing and care less, but the tremendous swagger of Rigaud's art and the magnificence of Pierre-Imbert Drevet's line engraving are as a source of delight endless. And again, "C'est un fils, Monsieur," simply does not count at all in the human purport of its subject; it belongs so completely to the elegant humbug of the age, but because its authors, J. M. Moreau, le jeune, who painted the picture, and C. Baquoy, who engraved it, so completely express their age in their work, it is a little masterpiece for all time. And so with the rest of this delightful selection of XVIIIth century prints. One accepts them almost all as eternal in their significance, because they were so frankly addressed to a wide and intelligent public that cultivated the love of art.

THE ROYAL SOCIETY OF BRITISH ARTISTS

One notes with satisfaction that this society now maintains more or less a reasonable standard of proficiency, so that none of the exhibits are really bad. Nevertheless there is not an abundance of masterpieces. In the large room Jan Gordon's "An Elegy of Provence" tells out from the rest through its higher key and a definition of form, allowing one to grasp the design from the distance. His colours are gay, as becomes the locality. Similarly ready for comprehension is Philip H. Padwick's "The White Cloud"; here, however, design is based less on the facts of nature than on the artist's deliberate subjection of fact to the exigencies of design; in other words, the subject is, as always with this artist, more perfectly digested. Other well-digested subjects are Bertram Nicholls's "Umbrian Landscape," and, not dissimilar in approach, D. H. de Carteret's "Sussex Downs," and C. W. Edwards's "Fishing Smacks." Our Chinese Englishman, Teng Chiu, startles with his patchwork-quilt design in "Azrou, Morocco," which strikes one as neither Chinese nor as English in feeling. R. O. Dunlop is well represented with two characteristic landscapes, "Street in Old Portsmouth" and "Willows by the Avon," characteristic, I mean, of this artist's emotional use of the medium, oil, to which the insistent precision of Adrian Hill's "Level Crossing" is the exact opposite. Other oil paintings worth special mention are R. R. Tomlinson's "The Veil," strongly contrasting with the enamelled technique which the artist used to favour; L. Burleigh Bruhl's "Cley, Norfolk"; L. S. Lowrie's, still naïf, "Old Berwick"; Rosalie Emslie's "Majorca"; Tom Chadwick's "In the Cotswolds"; and Enraght Moony's "Corn Nymph," echoing in its conception and technique the far, far off 'nineties. Very original in colour but not quite as successful as on former occasions are Carel Weight's "Après-midi d'un Faune" and "English Landscape"; but why English? Amongst the water-colours there is a still earlier survival, Miss Estella Canziani's "The Promise," which seems to date back to the 'eighties. Miss Granger Taylor's "Cup of Tea," Bertram Nicholl's "The Harbour, Scarborough," Harry E. Allen's

"Llanrwst Bridge," Hely Smith's "Icebound," Morgan Rendle's "A Kentish Oast House," Karl Hagedorn's "Through the Farm Yard," and Steven Spurrier's drawings may also be noted.

SHORTER NOTICES

TWO MORE ARTISTS BESIDES SICKERT SHOWED AT THE Redfern Gallery—Gore and Schorr. Frederick Gore, the son of Spencer Gore, has obviously inherited his father's talent, though he paints in a different mood—a more assertive silhouette. He seems to favour a bold, rather fantastic convention, expressed with blobby application of the full brush to the canvas, for most of his pictures are painted in this manner. However, the smoother, calmer technique in which the landscapes, "Woodnesborough," "Teesdale" and "Woodnesborough House" are painted, allow one to enjoy his patternings and his far from trite colour better. Good colour also distinguishes his "Interior." But other pictures such as "Monsieur Griffé the Shepherd" and "Autumn Flowers" show that he is still too uncertain of his hand.

Raoh Schorr is an Austrian sculptor who showed bronzes, sculptures and drawings of animals. His drawings are delicate but a trifle glucose; his modelling also is least satisfactory when most naturalistic. His wiry, almost abstract, bronzes of animals on the other hand are both amusing in conception and excellent in execution.

AT THE STORRAN GALLERY WERE TO BE SEEN TWO women artists—Valentine Prax (French) and Oriol Ross (English). Madame Prax, bold in her colours, more or less abstract in design, paints on glass, with the result that her pigments assume most startling brilliance. In fact, however, she is at her best in a more restrained mood, as that of "Petite Corbeille de Fleurs." Her pictures are decorative, but suitable only for those who have "gone modern." Oriol Ross is, I believe, an actress by profession, and most of her work is still amateurish. She will have to learn to draw far better if she wishes to become a serious artist. Nevertheless, her simple pencil drawings depending entirely on the play of simple contour lines, show that she has the right stuff in her.

MESSRS. WILDENSTEIN'S HELD AN EXHIBITION OF "Some Drawings from the David Weill Collection," in their Bond Street Galleries, for their special friends. It was a privilege these must have greatly enjoyed. The late David Weill knew how to collect. To those who have even only a superficial knowledge of the XVIIIth century it is sufficient to mention names: Watteau, Fragonard, Boucher, Moreau l'ainé and le jeune, Saint Aubin, Lépicié, Hubert Robert, David and others, not forgetting Guardi. How these artists could draw! Whether one is "in tune" with the period or not one cannot help admiring the superb ability of these men, who knew not only what was expected of them but exactly how to get it. Apart from the æsthetic interest there is at least one drawing here of great historical interest; it is Carmontel's "The Calas Family," linking it with Voltaire and the *Affaire Calas*.

PLEASANT GREEN AND ATMOSPHERIC LANDSCAPES WERE shown by a newcomer, Archie Utin, in the new premises of the French Gallery at 35, New Bond Street. The artist has a good sense of light and air, and therefore the

right feeling for the English and Irish landscape. There is, for example, great subtlety in the difference between the clear atmosphere of "Chartknoll, Dorset" and the "Mist clearing, Beaminster." His only danger at present is a certain lack of variety in his colour schemes.

MR. WILLIAM ACTON, WHO HELD AN "EXHIBITION OF Oil Portraits"—correctly so described—at the Galleries of the R.W.S., is, I hope, a humorist, or rather a satirist. His very clever but extremely provocative surrealist manner seems to be an indictment of our "High Society." Most of the portraits present in a very smooth, light and oily technique busts of women painted in natural colours affixed to feigned pedestals, and these again are shown as if they were standing about nature, on walls, or on the wooden, mossy piles of a wild beach scene. One truncated lady appears to be hanged by her hair and, dangling in mid-air, to be enjoying the experience. As I have said, I hope it is satire; I fear it isn't.

I NOTICED WITH GREAT PLEASURE THE RETURN OF Frederick Carter to his old profession—art. His exhibition at Foyle's Gallery re-introduced him to the public as a painter in water-colours who has a very original and delightful sense of combining figures and landscape to their mutual enhancement.

BURLINGTON FINE ARTS CLUB EXHIBITION

The Winter Exhibition at the Burlington Fine Arts Club, which opened on December 7th and will close at the end of February, consists of pictures, drawings, furniture and objects of art, including some beautiful silver, majolica and limoges. The paintings claim special attention, and first among these the fine Venetian "Portrait of a Young Man," described by Waagen in 1854, and known as the Temple-Newsam Titian. This work has, however, also been attributed to Giorgione; but the Titian attribution seems to hold for this direct and convincing portrait, lent here by Lord Halifax, to whom this display also owes the remarkable "Deposition"—German work of the XVth century—by the Master of St. Bartholomew's Altar. Before these we come to the delightful silk and gold thread tapestry of "S. Veronica" (Flemish, early XVIth century); which was noticed in *APOLLO* (Vol. XXII, p. 280) of November, 1935.

An outstanding feature of this exhibition is the magnificent suit of armour of Henri II, King of France, in russet and gilt, embossed with foliage and masks, lent by Major Astor, M.P. What gives added interest to this fine three-quarter suit is the portrait, near it, by François Clouet—lent by Viscount Bearstead—of this monarch (who was killed in tourney), wearing this identical suit of armour. In another field of art in this Gallery is the very lovely "Head of a Girl," in marble (Greek, about 300 B.C.), lent by Lord Melchett; and on the next wall the fine Flemish tapestry, representing a "Triumph" (date about 1520), from a series of Portuguese conquests in India.

The visitor to this exhibition must on no account overlook the downstairs room, given up to framed drawings; many of these, by such Italian Masters as Veronese, Cambiaso, Bellini, Palma, Guardi, Longhi and Tiepolo, well deserve careful study. S. B.

SHORTER NOTICES



MAHOGANY SECRÉTAIRE BOOKCASE

Messrs. Hampton & Sons, Pall Mall

MESSRS. HAMPTON & SONS', OF PALL MALL, ANNUAL sale of antiques, commencing on January 1st, is the 107th, the firm having been established in 1813. This sale is an event which will undoubtedly interest collectors generally, especially in view of the fact that a large number of the pieces are offered at prices that come within the means of the ordinary householder. The piece illustrated on this page is typical; others are illustrated in the advertisement pages of this number.

MESSRS. MATTHIESON, LTD., A NEW FIRM, INAUGURATED their establishment at 11, Carlos Place, Grosvenor Square, W. 1, with an exhibition of Early Italian, Flemish and German Masters. Girolamo di Benvenuto, Quentin Matsys, Aelbert Bouts and Lucas Cranach figure prominently in the show, which I can only mention briefly at the moment of going to press.

WITH REFERENCE TO OUR NEW YORK CORRESPONDENT'S account of the Toulouse Lautrec exhibition in that city, we have just been informed by Messrs. Knoedler that the pictures from Albi will be shown in their London galleries from the middle of January for a fortnight before being returned to France.

LOAN OF ARMS AND ARMOUR TO THE BARKING MUSEUM

The Barking Museum at Eastbury Manor has received the loan of a magnificent collection from an

anonymous source. The series of over forty suits and demi-suits range from the XVth to the XVIIth century. The detached pieces are also of high quality, and among the helmets and breastplates are some rare types.

The pistols are fine, and include pairs by Cominazzo, while among the Scotch dags are one of the best pairs of the early fishtail type one could wish to see.

The swords show practically all types from the XIth to the XVIIth century, and their condition is on a level with their high quality. It is an astounding collection, and one that anyone interested in arms and armour should not fail to see.

C. A. J. M.

"BARBIZON HOUSE," BIBLIOGRAPHICALLY ACKNOWLEDGED under "Books Received," is a record of the transactions of this famous House. It is good to read in its introduction a paragraph such as this: "All business activities have felt better times, including the World of Art, and this Barbizon House Record shows by its contents that we have enjoyed our share to the full." They have! Gainsboroughs, numerous Wilson Steers, Henry Tonks, Boudins, also Whistlers, Rossettis, Raeburns, Corots, and so forth, are amongst the pictures they have handled last year, many of them illustrated. The Record contains, in addition, an interesting article by C. H. Collins Baker on "English Royal Collectors." Altogether a "Record" worth possessing.

THE ROYAL COPENHAGEN PORCELAIN COMPANY, LTD., HAVE issued a little Christmas publication entitled Ceramic Art, which is well worth preserving. It contains an informative article on the technical details relating to the making of this firm's Ceramics, by the managing director of this firm, Emil Blech; and an essay on "Beauty and Good Taste in Porcelain" by John de la Valette.

THE ARTISTS' SOCIETY AND THE LANGHAM SKETCHING CLUB (1, Langham Chambers, All Souls Place, W. 1)—*par nobile patrum*, one aged 107, the other 99—are so accustomed to hiding their light under a bushel that they deserve a little publicity in these pages as the oldest, possibly the only, survivors of better days. Their "conversazione"—delightful Victorianism for a truly Bohemian entertainment complete with beer and cheese—is more precious to the privileged than the grand affairs in Piccadilly. We will not go so far as to say that the picture exhibitions which take place on these occasions, and for the ladies on the day following, also put the Royal Academy in the shade; but they are well worth visiting if one can get the chance.

IN REFERENCE TO MRS. QUENNEL'S ARTICLE ON THE GEFFREYE Museum we are requested to state that the London County Council accepts no responsibility for the author's opinions or conclusions.

OUR COLOUR PLATES

PAIR OF PINK CHINESE BOWLS WITH LOUIS XV MOUNTS. In the Wallace Collection

These covered bowls came from the collection of Mesdames de France, the daughters of Louis XV, in the Château at Bellevue, and illustrate the contemporary fashion for mounting Oriental porcelain in a setting of gilt bronze. Although alike on the outside, each of the bowls is differently decorated on the inside, in accordance with the Chinese tradition of beautifying also that which the eye does not ordinarily see.

THE CHASTISEMENT OF LOVE BY CARAVAGGIO

The author of the note on Our Colour Plate is Professor Hermann Voss, Director of the Landes Museum, Wiesbaden. See article page 31.

FLOWER VASE. Height 10 $\frac{3}{4}$ ins. "RAKUZAN" WARE See article page 17

BOOK REVIEWS



ARMOUR OF GALIOT DE GENOUILHAC
 Courtesy of The Metropolitan Museum
 of Art, New York

THE ARMOR OF GALIOT DE GENOUILHAC. By
 STEPHEN V. GRANCZAY. (The Metropolitan Museum of Art,
 Papers. No. 4. New York, 1937.)

Short of personally scrutinizing and handling this admirable harness, it would be hard to learn much more objectively about it than is contained in this exhaustive description. When I state that it ends with tables giving the precise number, nature and position of the rivets in the armours of both horse and man (the former totals 1,423, the latter 182) and the number, weight (both in metric system and in pounds and ounces) and relative hardness of the individual plates which go to make up the panoply, some idea of its *material* thoroughness will be conveyed. The *ensemble* and details of the armour are shown to admiration in twenty-seven half-tone plates (close on fifty subjects), and no less satisfying are the illustrations in the text; it is difficult in particular to praise too highly the really excellent line drawings (Figs. 1, 3, 4 and 5). They are the perfect illustrations for a book of this class.

For the armour student desirous of pursuing his practical researches by the comparative method, this monograph is invaluable since not the smallest technical detail has been overlooked. So far it would be well nigh impossible to suggest any improvement. From the point of view of historical or antiquarian research it is more commonplace, and adds little or nothing to the already familiar data; yet to those desirous of further studying the vexed question of Greenwich armours, the Jacobe album and all that they involve, this monograph should prove invaluable as a "document."

On the principle that there are no such things as "trifles" where one looks for the truth, the whole truth and nothing but the truth, I confess once more to a feeling of disappointment that the disinterested efforts of such sound experts as Mr. C. R. Beard and Mr. J. G. Mann to improve the quality of current armour-terminology have as yet borne so little fruit in quarters whence they would have most effect. It is irritating at this stage to see old errors propagated; French words needlessly replacing good XVIth century English or terms needlessly invented where authentic contemporary ones already exist. Thus there is no point in using "colletin" (French) for a collar or gorget, or "bowl" for the skull (or basnet), nor should any distinction be made between "taces" and "tassets" (properly "tasses" *without final t*); since *tace*, *tache*, *taisse* and *tasse* are synonyms describing what is here termed "tasset."

Dare I confess that I have been growing just a little weary of all the discussion about "Greenwich" armour, and inclined to doubt whether the famous "Jacob" album has proved an unmixed blessing? The whole affair seemed to me to lack life. The present brochure may serve as a timely fillip stimulating to more conclusive developments.

F. M. K.

BOOK REVIEWS

SILVER MARKS

EARLY AMERICAN SILVER MARKS. By JAMES GRAHAM, Jr., New York. 81 pp. and about 2,000 Marks. Subscription \$12. (The Clapp & Graham Co., Inc., 514, Madison Avenue, New York.)

GUIDE TO MARKS OF ORIGIN ON BRITISH AND IRISH SILVER PLATE FROM MID XVIth CENTURY TO THE YEAR 1936 AND OLD SHEFFIELD PLATE-MAKERS' MARKS, 1743-1860. By FREDERICK BRADBURY, F.S.A. Fourth Edition, 1936. 84 pp. (J. W. Northend, Sheffield.) 12s. 6d. net. Bound in full blue limp Morocco, gilt edges.

Thirty-three years ago Mr. J. H. Buck, of New York, the pioneer in the study of American silver, published his work, "Old Plate," which revealed for the first time the amazing amount of beautiful American-made silver in the United States. Prolonged research had enabled him to trace the history of the art from its inception in the middle of the XVIIth century, together with the names of notable silversmiths, the towns where they carried on their business, and their work—both domestic and ecclesiastical. In the preface to his book Mr. Buck quoted from an article by Professor T. S. Woolsey, of Yale University, in "Harper's Magazine" (Vol. XCIII): "What we need is a careful list of such workmen (silversmiths), with their dates and the marks they struck. . . . But it needs a vast amount of work. The town records should be searched on the one hand, and thousands of examples of American-made plate should be catalogued and collated on the other, as Rosenberg has done for Germany. When we are able to identify the makers' marks on nine-tenths of the American-made plate treasured by our Colonial families, thus learning where and between what dates it must have been made, it should have in our eyes a value such as no foreign plate of the same age can boast."

In the work we are reviewing, James Graham, Jr. supplies exactly what Professor Woolsey was so desirous of seeing. Here, arranged alphabetically, are facsimile reproductions of about two thousand marks and names of American silversmiths, together with the dates of their birth and death, or if these are not known the period when they were working. The value of this information will be appreciated when it is remembered that in America there was no system, as in England, by which silver had to be marked in an authorized assay office with a letter of the alphabet to denote the year of its manufacture. Consequently apart from the style of any piece of silver which to the practised eye suggests its period, the mark of the craftsman gives the approximate date of its production.

Mr. Graham's book must have involved a vast amount of painstaking research in the examination of silver, and of care in reproducing the marks. Used in conjunction with the work by Mr. Buck, and other publications which have appeared since, it should provide the key to the provenance of every piece of American-made silver. Here in England, where there is a growing appreciation of American silver, this book should be of great value to many a collector who sees a piece of silver very English in form but is puzzled at finding no hall-marks on it. He will naturally turn to Mr. Graham's book to see if the maker's name appears there. English readers would have liked a few words of intro-

duction indicating the period covered by the book, the general character of American silver, the public collections where it may be seen, and its wide use for domestic and ecclesiastical purposes.

Mr. Bradbury has published the fourth edition of his invaluable book. He has brought it down to the year 1936: thus it includes the special mark used from 1933 to 1935 to commemorate the Jubilee of King George V and Queen Mary. In the introduction he explains the types of marks found on silver, and gives notes on the history of the assay offices in the cities where they were established; he has added a further number of marks of minor guilds. The arrangement of the book is simple, and the reproduced marks of date-letters, which amount to several thousands, cover almost every year in the history of the art of the silversmith in Great Britain and Ireland.

The pages of marks found on Old Sheffield Plate between 1743 and 1860 may be considered as thoroughly accurate and authoritative, as Mr. Bradbury's knowledge on the subject is unsurpassed.

The book is full of useful and entirely reliable information: it is of so convenient a size that it can easily be carried in the pocket, and it should be the companion of every collector and dealer in Old Silver and Sheffield Plate.

W. W. W.

PICTURE PRICES CURRENT, 1935 to 1937. Compiled by F. L. WILDER and E. L. WILDER. (London: F. L. and E. L. Wilder.) 21s. net each.

"Picture Prices Current," which commenced in 1935, and of which Volume II, Part II (April 1st to August 31st, 1937), has just appeared, is a reference book that should be in the library of anyone who is in any way interested in pictures and their vicissitudes. Its exceptional merit consists in the description of the items, in some cases a very full one, exhaustive references to provenances, &c., and a clear layout of the pages, which makes it easy to find essential information at a glance.

H. F.

THE ENGLISH CHAIR. By M. HARRIS & SONS. 8s. 6d.

This small book deals with the development of the chair in England from early types such as the bobbin-frame chairs to the last refinements of George IV's reign. The outstanding feature is the series of nearly a hundred plates, nearly all drawn from the firm's immense and varied stock, and provided with captions giving detailed information about the construction and ornament. Among these types, the Cacqueteuse chair (Plate III) should be described as French, and the shield-back chair (Plate LXXIV) is not correctly labelled as "Sheraton." There is an appendix with items gathered from news sheets of the XVIIIth century, and among these there is an interesting announcement from the *General Advertiser* (1751) in which curious "cabinet work in mahogany and grenoble walnut tree" is mentioned, together with "several pieces designed for the Spanish and Portuguese trade"

M. J.

BY A PRINTER'S MISTAKE, THE PRICE OF "BRUEGEL—DETAILS from his Pictures" (Williams & Norgate), noticed on p. 349 of the December number was incorrectly given as £5 10s. net. Its proper price is £3 10s.—a considerable difference.



THE SLEEPING GIPSY

(See below)

HENRI ROUSSEAU

FRENCH PAINTING AND THE XIXth CENTURY.

By JAMES LAVER. (B. T. Batsford, Ltd.) 21s. net.

This book is an agreeable introduction to the historical study of a subject which still awaits methodical historical treatment as a whole. The text can be easily and rapidly read, since it consists mainly of five short essays by Mr. James Laver, who writes in a light and fluent style. The essays titled "Republican Virtue," "The Escape in Time and Space," "The Escape from the Town," "Realism" and "The Triumph of Science" discuss the Neo-classical painting imposed by David as art dictator of the revolution, and the continuation of that style, with a difference, by Ingres; the romantic movement with its escape from the present to mediaevalism and its escape from France to Morocco in the paintings of Delacroix and his associates; the contributions made by Corot and the Barbizon school; the Realist paintings by Courbet, Daumier, Manet, Degas and Toulouse-Lautrec; and the procedures of the Impressionists and post-Impressionists. Each essay is followed by a group of illustrations (in all eleven in colour and a hundred and thirty in black and white) and by short notes by Mr. Michael Sevier on the artists' lives and the pedigrees of the pictures illustrated. Some episodes in the story of the rise to favour of French XIXth-century painting, recorded by the German dealer, Mr. Alfred Flechtheim, before he died this year, are added as a "postscript"; and the book is incidentally a memorial to Mr. Flechtheim and a record of the Exhibition of French XIXth-Century Painting which he arranged with the Paris dealer, M. Paul Rosenberg, and an English committee, including Lord Sandwich and Lord Ivor Spencer Churchill, under the auspices of the Anglo-French Art and Travel Society at the New Burlington Galleries last year.

Mr. Laver's text contains some aphorisms that might be challenged. "The bourgeois of the XIXth century," he tells us, for example, "showed himself much less capable of appreciating innovations in art than the aristocratic patrons of former ages." Perhaps, but Caillebotte, Pellerin, Choquet and the bourgeois critic-collectors Duret and Félix Fénéon surely had a *flair*. R. H. W.

BOOKS RECEIVED

COTSWOLD COUNTRY. By H. J. MASSINGHAM. (B. T. Batsford, Ltd.) 7s. 6d. net.

BRITISH COUNTRY LIFE IN ART. Edited by CHRISTOPHER HUSSEY. (Country Life, Ltd.) 7s. 6d. net.

THE PRAXITELES MARBLE GROUP IN OLYMPIA. By O. ANTONSSON (Cambridge University Press). 10s. 6d. net.

DIE DEUTSCHE TRACHT IM WANDEL DER JAHRHUNDERTE. By EVA NIENHOLDT. (Berlin: Walter de Gruyter & Co.) R.M. 8.20.

NARRATIVE PICTURES. By SACHEVERELL SITWELL. (B. T. Batsford, Ltd.) 21s. net.

DEGAS. By CAMILLE MAUCLAIR. (William Heinemann, Ltd.) 10s. 6d. net.

BARBIZON HOUSE, 1937. By D. CROAL. An Illustrated Record. (Lockett Thomson, 9 Henrietta Street, Cavendish Square, W.1.)

THE LONDON MISCELLANY: A XIXth-century Scrap-book. Compiled by ROBERT HARLING. (William Heinemann, Ltd.) 8s. 6d. net.

THE WAY OF BIRDS. By R. B. TALBOT KELLY, R.I., with seventy-two illustrations in colour and black-and-white by the author. (London: Collins.) 25s. net.

THE ENGLISH PRINT. By BASIL GRAY, Assistant Keeper in the British Museum. With twenty-four collotype plates and eight head- and tail-pieces. (Adam and Charles Black.) 7s. 6d. net.

WOODWORK: An Introductory Historical Survey. By DONALD SMITH, F.R.G.S., F.R.Hist.S. Illustrated from Photographs and Sketches. (London: B. T. Batsford, Ltd.) 4s. 6d. net.

SUFFOLK CHURCHES AND THEIR TREASURES. By H. MUNRO CAUTLEY, A.R.I.B.A., Surveyor to the Diocese of St. Edmundsbury and Ipswich, and author of "Royal Arms and Commandments in our Churches." With three colour and 415 other photographs by the author. (London: B. T. Batsford, Ltd.) 21s. net.

CEZANNE. (Vienna: The Phaidon Press. London: George Allen & Unwin, Ltd.) 10s. 6d. net.

THE IMPRESSIONISTS. (Vienna: The Phaidon Press. London: George Allen & Unwin, Ltd.) 10s. 6d. net.

PORTRAIT OF A VILLAGE. By FRANCIS BRETT YOUNG. Engravings on wood by JOAN HASSALL. (William Heinemann, Ltd.) 8s. 6d. net. A charming book charmingly illustrated with wood engravings that are not ashamed to show that they go back to the Bewick tradition.

ARTS AND MAN. By B. S. MARDHEKAR. (London: Mortiboy's). 3s. 6d. net. A short but ambitious attempt to put us—especially art critics—wise as to the true significance of art and beauty and the true appreciation of works of art. The author says many true things but for wrong reasons. To substantiate this ascertation would require much more space than we have here. Suffice it is to say that the mind that attempts to explain the *reaction* of a painter to a piece of machinery with a wheel in a position most offensive to the eye (p. 66) has not grasped the problem it attempts to solve.

THE ENGLISH GARDEN. By RALPH DUTTON. Illustrated from Old Prints, Pictures and Drawings, and from Photographs by WILL F. TAYLOR and others. (London: B. T. Batsford, Ltd.) 7s. 6d. net.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJECTS D'ART

AT the time of going to press few actual dates have been fixed for the 1938 sales, but those that have recently taken place prove in every way that this season will be a highly successful one, and Messrs. PUTTICK & SIMPSON advise us that their sale of musical instruments, to be held on February 17th, will include a violoncello by Antonio Stradivari, one of the finest examples of his work.

THE MARTIN ERDMANN COLLECTION

On November 18th Messrs. CHRISTIE, MANSON & WOODS sold the second half of the Martin Erdmann Collection, which comprised the English and Italian furniture, tapestries and rugs; the Chinese porcelain sold on November 17th was dealt with in our December issue. As anticipated, bidding was brisk, and the prices excellent: a pair of Chippendale mahogany armchairs realizing £141 15s.; a Georgian mahogany armchair £63; a Chippendale wing armchair £136 10s.; a set of eight William and Mary walnut chairs and two armchairs £231; two Charles II walnut armchairs £136 10s.; a rare Queen Anne walnut small settee, 50 in. wide, £173 5s.; a set of three Chippendale mahogany window seats £246 15s.; an Old English mahogany settee, 87 in. wide, £225 15s.; a day bed on eight walnut cabriole legs and club feet, 84 in. long, £157 10s.; a Chippendale mahogany commode, of serpentine shape, 40 in. wide, £102 18s.; a Sheraton mahogany sideboard, with break front, 60 in. wide, £126; an important Elizabethan oak draw-leaf table with rectangular top, 78 in. long, £525; a panel of Soho tapestry, woven in colours with Atalanta's race, depicting two figures in a river landscape, with buildings and trees in the background, enclosed in a border with foliage on a brown ground, 6 ft. high by 6 ft. 10 in. wide, £105; a panel of Brussels tapestry, woven in colours with a bear hunt, depicting two equestrian huntsmen, and a bear being attacked by hounds in a woody landscape, with buildings in the distance, enclosed in a frame pattern border with foliage on a brown ground, 10 ft. high by 5 ft. 10 in. wide, XVIIth century, £84; and a Tabriz carpet woven with flowering stems and foliage in colours on a buff ground, with similar decoration round the border, 17 ft. 9 in. by 10 ft. 7 in., £183 15s. The total received for the two-day sale was £6,062 3s.

PRINTED BOOKS, ETC.

On November 15th, 16th and 17th Messrs. SOTHEY & Co. held a sale of printed books, illuminated and other manuscripts, autograph letters and historical documents, &c., which realized a total of £4,988. The Works of Geoffrey Chaucer (London), Thomas Godfray, 1532, realized £98; an important series of papers relating to the Union of Great Britain and Ireland, including draft lists of supporters and opponents of the union, draft scheme for incorporating the union (with notes in the hand of William Pitt), confidential list of honours, places and pensions given to supporters (water-marked 1835), draft of the Articles of Union, draft of a long letter (to Lord Cornwallis) dealing with the Articles (unsigned, but endorsed "By Lord Castlereagh") on 19 pp. folio, December 24th, 1738, copies of letters from Lord Camden, Lord Clare, Lord Cornwallis, Lord Castlereagh, Lord Westmorland and others, a paper relating to the Irish Budgets, a report on trade between Great Britain and Ireland (endorsed "From Mr. Irving"), 19 pp. folio, edges affected by damp, April 13th, 1799, and other papers of similar interest, in a box file, 1797-1800, £80; William Shakespeare's "Comedies, Histories and Tragedies," the third edition, title in facsimile, Ben Johnson's verses "to the reader," skilfully remargined, margins of four preliminary leaves and slight defects in last leaf and one or two others repaired, dark green morocco gilt, g.e. by Riviere, in slip-in cloth case, sold not subject to return, 1663, £130; and a series of eight letters from W. M. Thackeray to Mrs. W. M. James, including A. L.'s 2 pp., 8vo., referring to his lecture on George IV and his voyage to America, A. L.'s 1 p. in cockney dialect, A. L.'s lamenting Henry Hallam's death, A. L.'s Young Street, Kensington, February 14th, 1849, written in one long curly line, and a pen drawing for the Rose and the Ring, a sheet of pen-and-ink sketches, &c., and a valentine in an album, red morocco gilt, g.e., by Riviere, £55. These letters are most interesting as they refer



One of a set of Chippendale Mahogany Chairs, comprising six single and two carving chairs

Sold by Messrs. Sotheby & Co. on November 19

to Thackeray's lectures on the four Georges, to the death of Henry Hallam, the subject of Tennyson's "In Memoriam" whom, he says, had the sweetest qualities, and the most loving heart and showed him (Thackeray) during an illness the most kind and delicate proofs of affection and sympathy.

THE CLUMBER LIBRARY AND THE PSALTER OF HENRY IV

On December 6th Messrs. SOTHEY & Co. sold the third portion of the Library at Clumber, which realized a total of £8,797; the Latin Bible, a magnificent example of an illuminated manuscript on the grand scale realized £520; the Boccaccio "Decameron," £1,250; this manuscript of the first French translation of Boccaccio's famous collection of tales belongs to the Clermont-Tonnerre group, which were all bound in velvet with heavy brass corner-pieces in the XVIth century for the Counts of Clermont-Tonnerre, and which were bequeathed in 1640 to the Minimes of Tonnerre of Charles-Henri de Clermont, Comte de Tonnerre, and were acquired in 1788 by Cardinal Lomenie de Brienne. They next appeared in the sale of the Bibliotheca Parisina in 1791, when this work realized 18 guineas, and were afterwards purchased by Thomas Johnes, of Hafod, at whose death they passed to the Duke of Newcastle; Robert de Borron and Gasse le Blond's "Le Roman du Saint-Graal; le Roman de Merlin—Vie de Bertrand du Guesclin," France, early XVth century, a fine example, well written and illuminated, of this early version of the Arthurian Legends (see illustration), £310; Alain Chartier's "Œuvres," which contains a beautiful series of miniatures illustrative of the text, £1,600; Jean d'Arras's "Chronique de la Princesse" (Le Roman de Mélusine)—the romance of Mélusine, the tutelary fairy of the house of Lusignan, who shut up her father in a mountain in Northumberland and was condemned to be metamorphosed every Saturday into a woman-serpent—which was written by Jean d'Arras in 1387 for the amusement of Jean, Duc de Berri and his sister, Marie de France, Duchesse de Bar, and which was first printed in Geneva in 1478, and all the early editions are exceedingly scarce. This manuscript was, apparently, left unfinished, and was completed at a somewhat later date by another scribe on thirty-six leaves of very thick vellum, £540; and Francesco Petrarca's "Rime," Northern Italy, late XVth century, £400. Immediately after this sale, Messrs. SOTHEY sold the Psalter of Henry IV, King of England, and this manuscript, important both for the magnificence and profusion of its decoration and for its ownership by the first king of the Lancastrian dynasty, fetched £5,000.



CHELSEA VASE of quadrangular form, 13 in., gold anchor mark

Sold by Messrs. Sotheby & Co. on December 2nd

FURNITURE

On November 18th and 19th Messrs. SOTHEY & Co.'s sale included some fine English furniture; and a Queen Anne walnut cabinet of fifteen small drawers in two sizes, enclosed by a pair of plain folding doors, with a narrow moulded cornice over, on stand with two small drawers in the centre and a drawer on either side, supported on slightly cabriole'd legs, carved with acanthus foliage at the knees, and carved club feet, 3 ft. wide by 5 ft. 1 in. high, fetched £250; a set of Chippendale mahogany chairs, six single chairs and two carving chairs, each bearing the initials "A.D." stamped under the seat rails, £580 (see illustration); a Chippendale mahogany kneehole dressing table, £220; a Chippendale mahogany circular wine table, 30 in. diam., 31 in. high, £450; a Chippendale mahogany sideboard with Serpentine front of good colour, 4 ft. 6 in. wide, £320; and a Chippendale mahogany side table, surmounted by a veined green marble slab, 4 ft. 8 in. wide, £350. At Messrs. CHRISTIE, MANSON AND WOODS's fine sale on December 2nd, when some very good prices were obtained, a set of six Chippendale mahogany chairs, with pierced cross supports to the back, fetched £262 10s.; a William III walnut card table, 32 in. wide, £75 12s.; a gothic oak chest, with panelled lifting top, the front panels carved in high relief with rosettes, Gothic tracery and arches supported on block feet, 54 in. wide, early XVIIIth century, £60 18s.; an Elizabethan marquetry court cupboard, 5 ft. wide (see illustration), £283 10s.; a suite of gilt-wood furniture, consisting of two settees, four smaller settees, two large armchairs and ten armchairs, English XVIIIth century, £231. Among the fine French furniture in the same sale, a Louis XV small marquetry table, 14 in. wide, stamped N. Petit, M.E. (see illustration) fetched £430 10s.; a Louis XV small marquetry table, 12 in. wide (see illustration), £546; a Louis XV marquetry bureau-du-dame, of slightly bombe lines, 31 in. wide, stamped inside the drawer D. Gentry, M.E., £157 10s.; a Louis XV Marquetry bonheur-du-jour, the cabinet at the back fitted with six drawers, with a long drawer in the frieze, 24 in. wide, stamped P. H. Mewesen, M.E., £178 10s.; a Louis XV marquetry bonheur-du-jour, 27 in. wide £535 10s.; a Louis XV marquetry writing table, 25 in. wide, stamped P. A. Foullet, M.E., £278 5s.; and a Louis XV marquetry table, 31 in. wide, £309 15s. At Messrs. SOTHEY's on December 3rd, a sheraton satinwood commode of semi-circular form realized £210; a Queen Anne mirror with the two original Vauxhall plates, in gilt-wood frame, 2 ft. 2 in. wide by 5 ft. 6 in. high, £140; a pair of Chippendale gilt mirrors, in Chinese style, 1 ft. 9 in. wide by 3 ft. 5 in. high (illustrated in December *Apollo*), £105; a Sheraton mahogany secretaire bookcase of attractive golden colour, 7 ft. 9 in. wide by 8 ft. 8 in. high, £130; a set of twelve mahogany Hepplewhite chairs, comprising ten single and two armchairs, £205; and a George I walnut bureau-cabinet of small size and good colour, 2 ft. 2 in. wide by 6 ft. 4 in. high, £150.

POTTERY AND PORCELAIN

At Messrs. SOTHEY & Co. on November 18th a Jacobite punch pot, with crabstock spout and loop handle, the cover painted with a view, the body with a bust portrait of the Young Pretender in profile to dexter wearing the ribbon and star of the Garter within a cartouche flanked by rose and thistle sprays, the reverse with similar emblems, 6 in., realized £30; a rare enamelled salt-glaze figure of Chung-Li Ch'uan one of the eight Chinese Taoist Immortals, in turquoise robes, lined with Imperial yellow, girdled at the waist in green and ornamented with flowers in front, carrying his attributes, a leaf-shaped fan and a peach, supported on an oval base, copied from a Fukien Chinese original, 7½ in., £160. White examples exist, but no other coloured example is recorded; it has been suggested that the decoration is the work of William Littler, of Longton Hall. A Chelsea group of a masked man dancing with a woman, after the Meissen model by Kaendler, 7½ in., red anchor mark, £92 (a similar group in the Harrison Collection sold at these rooms on July 28th, 1937, fetched £95); a pair of yellow saucer dishes, 7½ in., £100; a Worcester apple-green mug, of cylindrical shape with ribbed loop handles brilliantly enamelled with exotic birds in flight, perching in trees and on the ground, within gilt rococo panels on a pea-green ground in Sèvres style, 4½ in., wall period, £150 (the colouring and glaze are as near to the Sèvres soft paste as ever was reached at this factory); a Plymouth coffee pot and cover, in the Sèvres style, 9½ in., mark, sign for tin, in red, £62; the well-known Edkins tea caddies of opaque white glass, rectangular with bevelled angles, round shoulders and short circular necks, painted in front with a goldfinch and bullfinch respectively perched on boughs beneath labels "Green" and "Hyson" within rococo puce cartouches, the backs and sides painted with bouquets and sprays of flowers in a peculiar tight technique, 5½ in., £110; a rare taperstick, painted by Michael Edkins, with sprays of flowers round the domed foot and sprigs of flowers round the plain nozzle, a tapered incised twist stem connects collars between the nozzle and the foot, 6½ in., £54; a garniture of a vase and two beakers, painted with ladies grouped round a table on which are flowers, an attendant in the back holds a fan, and on a high stand behind are finger citrons, in addition Feng huang or exotic birds are on the reverse of each piece, beakers 7½ in., vase 6½ in., £250; a pair of rare Fulda figures of a Girl and a Youth in flowered costumes and black hats with baskets of grapes and bunches in their hands, crisply and lightly modelled on domed bases, with puce rococo ornament, 5½ in., mark cross in blue, £140; and a pair of attractive Frankenthal groups, by J. F. Luck, of a Merchant and Wife, seated at tables writing out accounts, one of which bears the date 1764, the rococo base in a soft shade of green in



ELIZABETHAN MARQUETRY COURT CUPBOARD, 5 ft. wide

Sold by Messrs. Christie, Manson & Woods on December 2nd

ART IN THE SALEROOM

one case and white in the other, 6½ in., Carl Theodor mark in blue, £40. At Messrs. CHRISTIE, MANSON & WOODS on December 2nd a Chinese *famille verte* saucer dish, 15 in. diameter, K'ang Hsi, fetched £105; a pair of Dresden figures of bullfinches, 7½ in. high, £136 10s.; and a pair of Menecy groups of a Girl and Child, 11 in. high, £141 15s. And at Messrs. SOTHEBY AND CO. on the same date a Worcester yellow-ground plate with scalloped *rouge-de-fer* and gold rim, painted in the centre in Japan style with chrysanthemums and phoenix on a yellow ground, 8½ in., Wall period, fetched £28; a pair of finely potted Worcester vases of baluster form, with short waisted necks, superbly painted in the Sèvres style, 10 in., seal marks, Wall period, £120; a Chelsea vase of quadrangular form, with tapered shoulders surmounted by a square neck with gilt turnover rim, 13 in., gold anchor mark, £190; a superb Chelsea Mazarin blue ewer and basin, painted with Watteau figures, 13½ in., gold anchor marks (see illustration in December *Apollo*), £540; a Chelsea group of masked Dutch Dancers, 7 in., red anchor mark, £115; and a Bow group of the same masked dancers, 7½ in., £130.

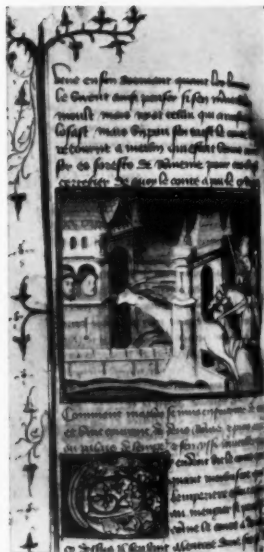
SILVER

At Messrs. CHRISTIE, MANSON & WOODS on November 24th a Queen Anne plain cylindrical coffee-pot, on moulded base, with tapering sides, curved faceted spout and domed cover with baluster finial, 9½ in. high, by John Chartier, 1712, *circa* 1745, £39 12s.; a pair of William III table candlesticks, 7 in. high, 1697, maker's mark "L. A." in monogram, probably for John Laughton, £77 10s. 2d.; a George II bullet-shaped tea-pot, by John Main, Edinburgh, 1733, assayer Archibald Ure, £78 7s. 6d.; a Queen Anne tea-pot, stand and spirit-lamp, 7 in. high, by John Chartier, 1709, £297 10s.; and a James I wine-cup, on circular foot, 6½ in. high, 1607, maker's mark "R. C." (the maker of the "Grace Gwalter" Cup of the Innholders' Company, London), £150. At Messrs. SOTHEBY'S on November 25th a Queen Anne porringer of small size, 5½ in. wide, by Natl. Lock, London, 1709, realized £11 7s. 6d.; a tumbler cup, the interior gilt, engraved on the base with the monogram "M. G.," 2½ in. diam., twice struck with the mark "A. B." below a coronet, apparently, an "N" in script beneath a crown, provincial, XVIIth century, £5 13s. 1d.; a Charles II porringer of small size, the plain body having an everted lip, two scroll handles, 6½ in. wide, maker's mark "W. G.," three pellets above and three below, London, 1683, £25 17s. 9d.; and a William III tazza, 9 in. diam., by Robert Timbrell, London, 1699, £41 9s. At Messrs. CHRISTIE, MANSON & WOODS on December 1st a Charles II cylindrical mug on deep reeded foot, with a reeded band above and reeded scroll handle, 4½ in. high, 1683, maker's mark "I. S.," a pillar between, fetched £25 12s. 11d.; a pair of plain two-handled cups, each on circular foot with a reeded rib round the body and double-scroll handles, engraved with a crest, 5½ in. high, Dublin, *circa* 1750, probably

by William Townsend, £24 4s. 6d.; and a plain sauce-boat on oval moulded foot, with scalloped rim, broad lip and scroll handle, engraved with a monogram, provincial, perhaps Channel Islands, *circa* 1735, maker's mark "I. P.," £23 2s. At the same rooms on December 8th a Queen Anne plain cylindrical tankard and cover on reeded base, with almost straight sides and reeded rim, 7½ in. high, by John Gibbons, 1704, £74 3s. 2d.; a pair of George II two-handled double-lipped sauce-boats, each on oval moulded foot with scalloped and moulded rims and scroll handles, engraved with four crests, by John Chapman, 1728, £333 10s.; a pair of George II sauce-boats, each on three shell and hoof feet, with scalloped rims and double-scroll handles, engraved with a coat of arms, by Thomas Earle, 1739, £57 12s.; a two-handled oval tray, with gadrooned rim and handles, engraved with an inner border of scrolling foliage, 24 in. long, 1802, £72 10s. 5d.; and a William III silver-gilt flask, of flattened, pear-shaped form, engraved with a band of oak leaves, the Royal crown and cypher of William III, the base detachable to form two cups, the screw-on cover attached by a chain, *circa* 1695, maker's mark "I. C.," a crown above, a crescent below, £52.

Page from the Arthurian Legends, France. Early XVth century. From the Clumber Library

Sold by Messrs. Sotheby and Co. on December 6th



THE STERNBERGER COLLECTION

On November 22nd Messrs. CHRISTIE, MANSON & WOODS sold the collection of clocks and watches formed by Maurice M. Sternberger, Esq., of New York, which was for many years on loan at the Metropolitan Museum of Art, New York, and a watch, the movement by Jean François Lachis, late XVIIth century, realized £100 16s.; a watch with astronomical movement by Geo. Margetts, London, 1783, £131 5s.; a table watch, the movement by Jan Janss Bockelst, the gilt brass dial showing the months of the year, the phases of the moon and engraved with figures seated in Renaissance arches, in oval gilt-brass case, the cover to the front with circular glass showing the dial, the cover to the back fine engraved with Judith with the Head of Holofernes, and on the interior with Abraham Ampl Anno, 1607, early XVIIth century, £152 5s.; an alarm watch, the movement by Ridards. Crayle, *Londini fecit*, early XVIIth century, £152 5s.; and a striking table clock, the movement by Paul Cuper, Blois, 3½ in. high, 4½ in. diameter, early XVIIth century, £60 18s.

OLD ENGLISH GLASS

On November 24th Messrs. SOTHEBY & Co. sold the second and final portion of the well-known collection of Old English glass, the property of Mrs. H. F. Thomas; a Netherlands stippled wine glass, probably by David Wolff, *circa* 1795, fetched £18; a Williamite cordial glass, £26; and a Williamite glass, with drawn funnel bowl and plain stem, containing an elongated tear and terminating in a conical foot, the bowl engraved with an equestrian figure surmounted by the legend "The Glorious Imortal Memory of King William III," the reverse inscribed within a laurel wreath "Boyne July 1st," 6½ in., £24



LOUIS XV SMALL MARQUETRY TABLE, 12 in. wide (Left). LOUIS XV SMALL MARQUETRY TABLE, 14 in. wide, stamped N. Petit, M.E. (Right)

Sold by Messrs. Christie, Manson & Woods on December 2nd

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 98.—ARMS ON ANONYMOUS BOOKPLATE, *circa* 1706.—Arms: Quarterly, 1 and 4; 1. Quarterly 1 and 4. Argent a chevron between three hinds' heads erased gules, on the chevron the badge of a baronet, Beckwith; 2 and 3, or a saltire gules and a chief per fess indented counterchanged, Bruce; 2 and 3. Gules six lions rampant argent, crowned or, Heslerton; on an escutcheon of pretence, or a chevron between three fleur-de-lis sable, Waddington. Motto: "Joir en bien."



This plate was engraved for Sir Roger Beckwith, second Baronet of Aldborough, Co. York; born June 13th, 1682. Succeeded his father, December 6, 1700; Sheriff of Yorkshire, 1706-7; married, October 10th, 1705, Jane, daughter and heir of Benjamin Waddington, of Allerton Gledhow, Co. York; she died in December, 1713. He died without male issue, having shot himself in May, 1743.

C. 99. ARMS PAINTED ON TWO JACOBEOAN CARVINGS, *circa* 1620.—(1) Arms: Quarterly of six. 1. Sable three chevronels ermine, Wise; 2. Sable a pelican in piety or, Linde; 3. Gules a chevron per chevron indented argent and azure between three martlets argent, (?); 4. Argent three hawks gules, beaked and membered or; 5. Argent three bendlets gules within a bordure sable charged with twelve bezants, Walesborough; 6. Sable a fess argent between three escallops or, Britt.

(2) Arms: Sable three chevronels ermine, Wise; impaling or a chevron gules a border sable, Stafford.

These achievements must have been executed for Sir Thomas Wise, of Mount Wise and Sydenham, Co. Devon, M.P. for that county, who was made a Knight of the Bath at the Coronation of James I, in 1603; he married Margaret, daughter of Robert Stafford, and died in 1629. The Britt quartering came from the earlier marriage of Thomas Wise of Sydenham, with Margaret,

daughter and heir of Robert Britt, of Stoke Damarell, Co. Devon.

C100. ARMS ON CHINESE PORCELAIN CIRCULAR DISH, Khang-hsi Period, *circa* 1720.—Arms: Quarterly; 1 and 4. Gules two chevronels ermine between three eagles displayed or, Parsons; 2 and 3. Sable two chevronels or between three goats' heads erased argent, Crossman; impaling vert on a chevron or, two roses proper, Crowley. Crest: An eagle's leg erased at the thigh or, standing on a leopard's face gules.

Part of service made about 1720 for Humphrey Parsons, Lord Mayor of London in 1731 and 1741 (son of Sir John Parsons, Lord Mayor of London, 1704, by Elizabeth, daughter of Humphrey Beane, of Epsom, Co. Surrey). He married in Westminster Abbey, April 16, 1719, Sarah, third daughter of Sir Ambrose Crowley, Knight, Alderman of London, and died during his second Mayoralty, March 21st, 1740-1, being buried at Reigate, Co. Surrey.

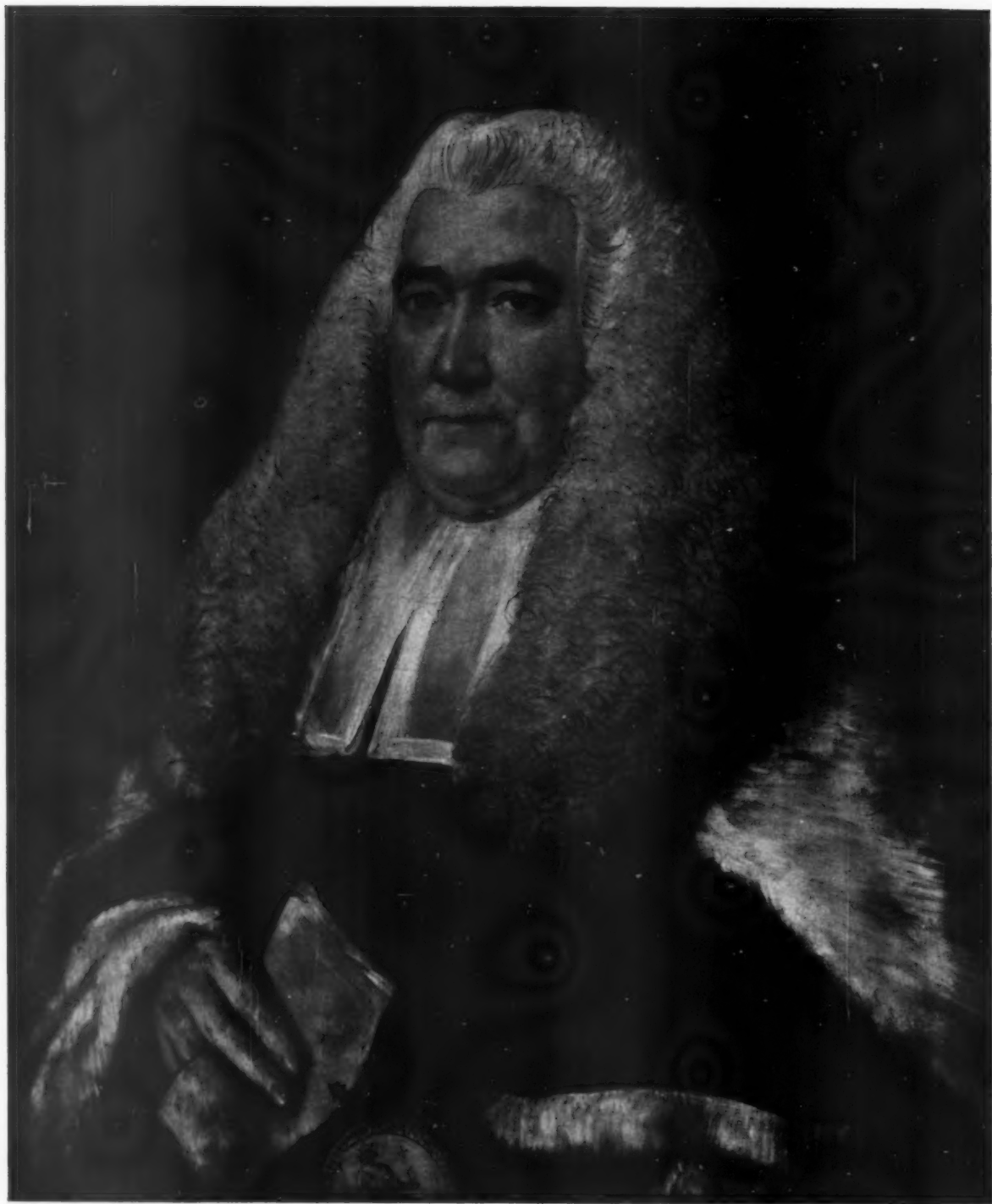
D. 1. ARMS ON CARVED PANEL, *circa* 1600.—Arms: Argent on a bend sable between two poppies gules, stalked vert, three martlets argent, Hinton, of Rushton, Co. Chester; impaling, per fess indented argent and sable six fleur-de-lis counterchanged, Hinton of Hinton. The animal in sinister chief is possibly intended for the Hinton crest, a paschal lamb. (Note.—Thanks are due to Windsor Herald for assistance in identification of the dexter shield.)



This carving was probably made for Griffith Hinton, of Rushton and Tarporley, Co. Chester, who died before 15 Jac. I (1617); he married about 1573 his distant cousin Margery Hinton, of Hinton, and had an only daughter Margery, who married September 20th, 1597, William Yardley. The initials, of course, stand for Griffith Hinton and Margery Hinton.

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SIR WILLIAM BLACKSTONE, LL.D.

By THOMAS GAINSBOROUGH, R.A.

*From the original in the National Gallery
(By permission)*

THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH- CENTURY ART PART II BY ANTHONY BLUNT



"PERSEUS"

Lent by the Earl of Leicester

By CLAUDE

POUSSIN and Rubens form the poles in religious and historical painting in the XVIIth century, but in other fields there are differences to be found just as important, if less striking. In landscape, for instance, in the French school alone, there is enough to be said about the contrast in method between Poussin and Claude, two painters who are far too often classed together in this respect.

Poussin builds up his landscapes to illustrate a human incident, and treats his trees and hills as if they were part of a figure composition, to be ordered according to the same mathematical principles, and to be constructed with the same calculated solidity as men or houses, on which light is only allowed to play in so far as it can help to give them a more perfect articulation. Claude approaches landscape



OLD MAN SEATED, IN THOUGHT By REMBRANDT
Lent by the Duke of Devonshire

from just the opposite end. His first interest is in effects of light, to which all else is subordinated. Trees, rocks and buildings exist only for the purpose of reflecting a strange and unusual light, which is only to be seen at certain moments on the Roman Campagna. Figures are only added because fashion demanded them, and it is only rarely, as in the magical "Perseus," that they are completely absorbed and do not disturb the fairy-tale effect by their unimaginative meanness.

The Dutch set about painting landscape in yet another way. They begin by accepting the incidents of the countryside. They do not generalize either like Poussin, by reducing the elements of the scene to types, or like Claude, by imposing a type atmosphere on it. On the other hand, they do not merely note every detail, like topographers. Konincks's view of a flat landscape (143) is given coherence by the skilful disposition of light and shade, which, however, is in no way conspicuous, like the light-and-shade pattern in a Baroque composition, nor even as obviously dramatic in effect as that in Rubens's "Farm at Laeken," in which the artist is imposing his will on nature far more firmly than does the Dutchman.

This difference between Flanders and Holland can be extended to genres other than the landscape, and is one of the most remarkable to be found in XVIIth-century art. For these two districts lie close together on the map; their climates are similar; racially the two peoples are almost alike. But their social conditions were very different. Flanders had been a great trading country, but had lost its position and was still subject to a foreign power, which imposed on it the Catholic faith. Holland had recently won its political and religious freedom, and reached the height of its wealth and political power in the middle of the century. It, too, depended on its trade; but its trade was still the finest in the world, at any rate, till the last decades of the century.

We have already seen in Rubens the type of religious art which Flanders produced. The exhibition contains also some of the finest examples of his portraiture, the "Portrait of a Doctor," which makes the neighbouring van Dyck's look strangely thin and superficial, and the great "Duke of Buckingham" on horseback, with all the bombast and allegory in which the Baroque rejoiced. Rubens's followers elaborated his methods, and van Dyck, as we see him in the great series of full-length portraits of the English aristocracy of his time, evolved exactly the style needed for his public, with a little more swagger than was demanded by the more feudal and stiffer Spaniards, but with less of the material flamboyance that the Flemish families required. At Burlington House we can see him in every mood; restrained and almost Spanish when painting for a Genoese patron (88 and 100), more affectingly elegant in the double Stewart portrait (70), almost vulgar in the Lord Grandison (78), and severe in the Lady Hertford (90).

But meanwhile in Holland things had been going differently. Dutch painting at the beginning of the XVIIth century was still much involved in Mannerism, as we can see from Bloemaert's "St. John Preaching," but as the nation rose in power and prosperity its painting became increasingly individual, and broke out into paths which had never been approached before. Frans Hals evolved a style of surface naturalism which, though often over-simplified, reaches a certain solidity in portraits like "Maria Larp," and great subtlety in the "Portrait of an Old Lady" (271). But, in general, mannerism was given up in favour

THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH-CENTURY ART



"ADMIRAL CORNELIS TROMP"

Lent by Viscount Cowdray

By REMBRANDT



LANDSCAPE WITH A COUNTRY HOUSE

Lent by Gaspard and Henry Farrer, Esqg.

By PHILIPS KONINCK

of the naturalism of Caravaggio, which came into Holland through painters like Honthorst, whose "St. Peter" is an excellent example of the direction in which the discoveries of the Italian master could be adapted by an artist who was not afraid to face reality. It was from this tradition that Rembrandt sprang. The early paintings have to the full the minute study of detail which he learnt from his masters, and which appears in its most beautiful form in the "Saskia as Flora." But when he came to paint for the merchants of Holland in the heroic period of their rise to power his realism becomes something much more profound. He not only copies the surface detail of what he sees; he is able to see and think of the world directly, without the help of a mythology, and he paints people who are certain enough of themselves to want to be painted without any aids to grandeur. The great portraits of the middle period mark the final combination of directness of outlook with psychological insight. In his last years Rembrandt found himself almost stranded. Holland had gone through its heroic moment; it had ceased to advance, and was instead settling down to enjoy what it had achieved and acquired. For

people in this frame of mind Rembrandt was too grand and too austere. In consequence, as he grew old, the artist became more and more isolated, and his last paintings, like the portrait of an old man in thought, show a passionate research into formal problems and at the same time into the rendering of very subtle psychological states that, for sheer concentration and disinterestedness, recalls Cézanne. The artist is no longer in close contact with the active world, and, instead, he devotes his energies to solving these intellectual problems. But with what grandeur! His contemporaries, however, pleased with their newly-acquired comforts, wanted painters to show them off (*cf.* Russian art to-day); and they, therefore, quite logically preferred to Rembrandt Pieter de Hooch, Maes or Vermeer (whose "Love Letter" is the rarity of Room 10), who reflected the world for them with a technical brilliance and an exactness which would naturally satisfy their bourgeois liking for qualities of craftsmanship and precision. These painters vary, of course, in the way in which they render the life about them. If Vermeer is unrivalled for the subtlety with which he can enliven a wall by making a patch

THE ROYAL ACADEMY EXHIBITION OF SEVENTEENTH-CENTURY ART

of light fall on it, Maes brings out more clearly the domestic aspects of Dutch life with less attempt to improve on them, and Steen shows a greater interest in the human action which he depicts, as in "The Milkman," or even in pointing a lesson, which is always based on a good common-sense morality, as in "The Effects of Intemperance" (244).

Compared with what is contained in the rest of Burlington House, the two English rooms will not seem to contain many works of great merit on purely æsthetic grounds; but English painting was only just arriving at any sort of independent existence at this period, and it is only in anglicizing foreigners that the character of the nation is expressed. Among these, however, many come out well. Mytens rarely reached greater beauty of tone than in the portrait of the first Duke of Hamilton, nor did Lely ever come nearer to capturing something of the feeling of the Venetian "poesies" than in the "Idyll." Of the native Englishmen Dobson, as we should expect, appears as the most interesting and is represented by three of his most important portrait groups.

The presence of Bernini's "Neptune" is enough to save what would otherwise be a rather undistinguished group of sculpture. The "Neptune" is the most complete summary of the Baroque style to be found at Burlington House. It has the combination of mock naturalism and dramatic emphasis typical of the style. The design, built up on the simplest lines, strikes the eye as instantly as is intended. The detail looks at first sight realistic enough, but the hair and even the modelling of the features are actually carried out in a picturesque

convention, based on late antique models, which exaggerates the wild elements of natural forms, just as much as the classical art of the period exaggerates the regular elements. Among the other statues two, by Cibber, representing "Raving Madness" and "Melancholy Madness," carved for the gate of Bethlem Hospital, are characteristic of the interest in physiognomical singularities shown by the XVIIIth century, more by the members of the French Academy than by English artists.

This exhibition proves many things. One is the richness of English private collections even in their present pillaged state. Another is the astonishing taste of those who built up these collections in the XVIIIth century. Yet a third, of a different kind, is the wisdom of arranging a show such as this, on a large scale but dealing with a limited theme. Let us hope that the Academy may follow up this beginning and organize other exhibitions on an even more scientific method, in which not only the painting and drawing of a given period would be well represented, but all the other arts brought into their true relation with them.

If this was done for a limited period and in great detail—say for the English XVIIIth century, for which there would be an indefinite quantity of material—it would be possible really to understand how various types of men expressed themselves through different idioms, not only in the major and representational arts like painting, but also in more popular arts, like engraving, and in those more directly governed by material conditions, like architecture. Such an exhibition could be made historical in the strictest sense of the word.



THE MILKMAN

Lent by Charles Mills, Esq.

By JAN STEEN

* See page 66 for this illustration

A P O L L O



"NEPTUNE AND GLAUCUS" (Marble)
Lent by the Earl of Yarborough

By BERNINI

SEVENTEENTH-CENTURY ART AT BURLINGTON HOUSE

FURNITURE AND TAPESTRY

BY M. JOURDAIN

THE Royal Academy of Arts has made the experiment of holding an exhibition showing the development of the art of painting in certain countries of Europe

during the XVIIth century—an artificial section of time. With regard to the applied arts, the exhibition is less ambitious, and indicates "so far as space has allowed, the surroundings of daily life in the great houses of the century."

For the early XVIIth century the collection at Knole is drawn upon; there is an oak stool covered with satin appliqué and embroidered in gold and silver, of the same design as the covering of the X-framed chair in the "spangled bedroom." A feature of this embroidery is the *motif* of three crescents.

The X-framed chair from Knole (Fig. VIII) which is shown at the exhibition is entirely covered with brocade woven with a pattern of flowers and curled plumes in silver on a cream ground. The frame is studded with large-headed nails at the junction of the arms and seat, and of the legs and stretcher, and fringed with gold and silver fringe. In such chairs the rich coverings and fringes make up for the loss of carved detail in the woodwork. A little later in date is the small settee or double chair with fixed cheeks or side screens protecting the arms. The red velvet covering does not extend to the arm supports and underframing, which shows traces of painted decoration on a thick gesso preparation. The cushion (which has been remade) is of crimson damask

embroidered in silver with strapwork enclosing medallions worked in fine silk (Fig. VI).

The painted ballot box (dated 1619), belonging to the Saddlers' Company, is inter-

esting as an early example of decoration in the Chinese manner. It is painted with the arms of James I, and of the East India Company for which it was made. The panels are bordered with leafy scrollwork in gold and silver, and similar foliations cover the pagoda-shaped top and front panels. The eight-sided medallions painted with dragons and long-tailed birds are more definitely in the oriental taste.

What Evelyn calls the "solid and noble moveables" of the later XVIIth century are grouped in the lecture room; and there are

fine examples of gilt gesso, marquetry furniture and mirrors of this period, when the Court "brought with them a great flux of pride and new fashions; and all people were grown gay and luxurious." Colour is added by the Soho, Mortlake and Brussels tapestries on the walls.

During the late XVIIth century a number of influential men, such as the first Duke of Devonshire and the first Duke of Montagu, gave a close and enlightened attention to the decoration and furnishing of their houses. The exhibition has drawn upon the furniture of Boughton, which was largely the creation of Ralph, Earl and afterwards Duke of Montagu (1638-1709), who purchased from his cousin, Lord Sandwich, the mastership of the great



FIG. I. BRACKET CLOCK IN MARQUETRIED CASE
By RALPH RONTREE. Height 13½ in.
Lent by Mr. Percy Webster

wardrobe, which brought him into close contact with the Royal tradesmen and purveyors. He held this post from 1671 to 1685 and again from 1689 to 1695. The carved and gilt centre table (Fig. V), which is dated within a few years by the Earl's coronet (which Ralph Montagu wore between 1689 and 1705) was no doubt made by one of the Royal tradesmen. On the top light foliations are combined with sprays of roses and jessamine and centre in the cypher "R. M." surmounted by an earl's coronet. The fluted legs have carved ornamental caps and bases, and are connected by a cross stretcher centring in a vase of flowers. Boughton is also famous for its wealth of seat furniture retaining its original coverings of velvet, brocade and needlework. The armchair (Fig. IX) covered with green velvet is one of the earliest examples of winged armchairs; and there is also shown a stool of carved and gilt wood of William III's reign, with baluster-shaped legs connected by a cross stretcher which has lost its finial. The original covering has been replaced by a piece of flame-stitch needlework. From this small selection from the wealth of Boughton, it is



Fig. II. WALNUT ARMCHAIR (one of a pair). Circa 1680
Lent by Sir George Leon



Fig. III. MIRROR IN LIMEWOOD FRAME CARVED
WITH PUTTI AND FOLIAGE. Circa 1675
Lent by Messrs. M. Harris & Sons

possible to realize that Ralph, Duke of Montagu, "if unscrupulous in obtaining money, at least knew how to spend his wealth with dignity."

The scarlet cabinet from Mr. Frank Partridge (Fig. IV) is an outstanding example of the art of japanning, flooding the room with colour. The japan, which is brilliant in colour and condition, is decorated with the fine detail in gold characteristic of its date. The stand, with its baluster-shaped supports, carved and festooned with drapery and linked by acanthus scrollwork, is also typical of the French taste of William III's reign. The piece possesses the cresting, a rare feature to-day, when this ornamental superstructure has often perished. In the pair of fine walnut armchairs (Fig. II) the carving of the cresting and stretcher is of excellent quality, but there is no support for the attribution to the great craftsman, Grinling Gibbons, whose handiwork is shown in the limewood group of objects from Chatsworth. The bird and cravat of point lace are carved with what Evelyn calls his "studious exactness," until the art arrives even at deception. From the group hangs a portrait

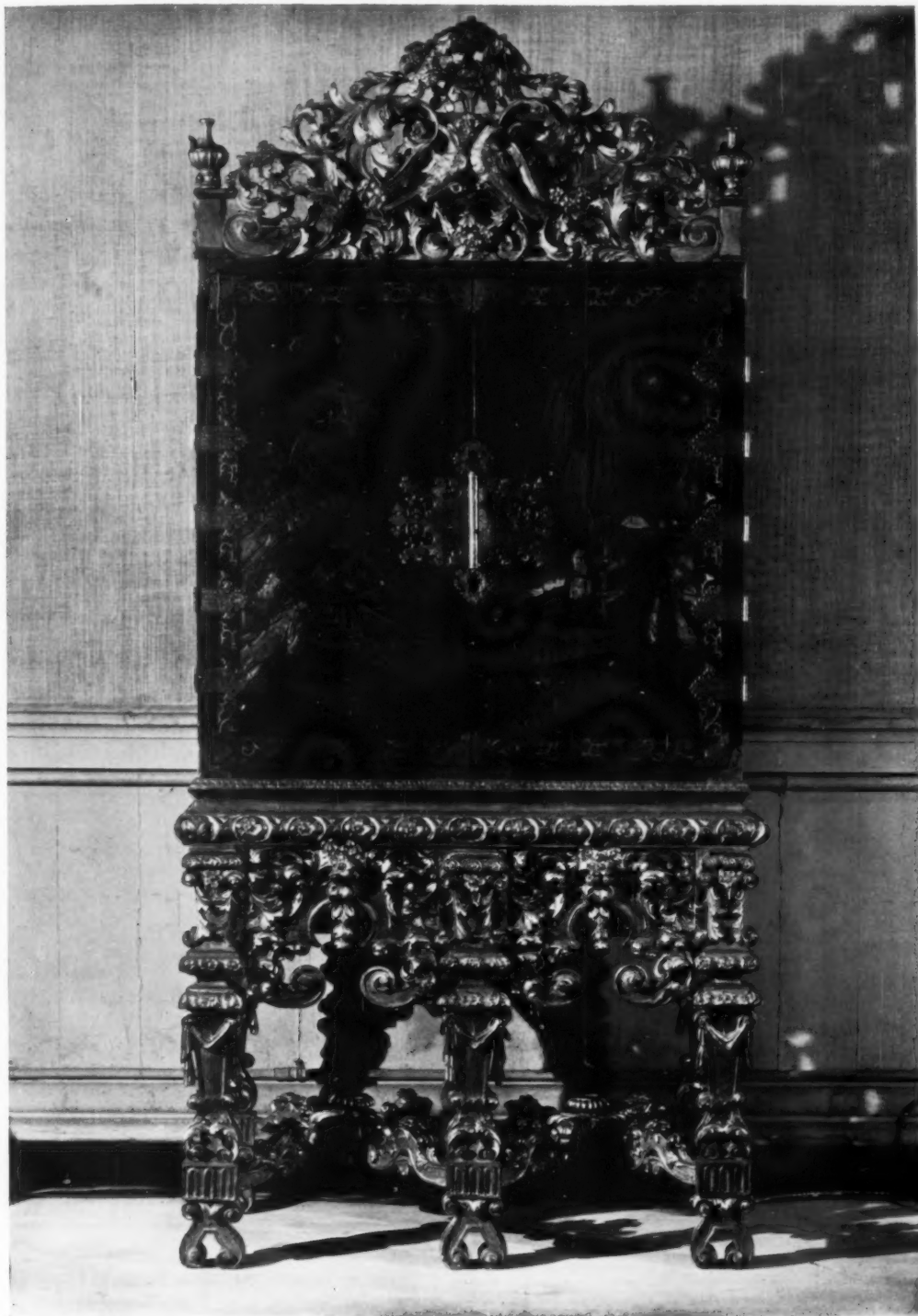


Fig. IV. SCARLET JAPAN CABINET ON GILT STAND
Circa 1690
Lent by Messrs. Frank Partridge & Sons, Ltd.

APOLLO



Fig. V. GILT TABLE DECORATED WITH GESSO AND CARVING. Circa 1689
Lent by the Duke of Buccleuch

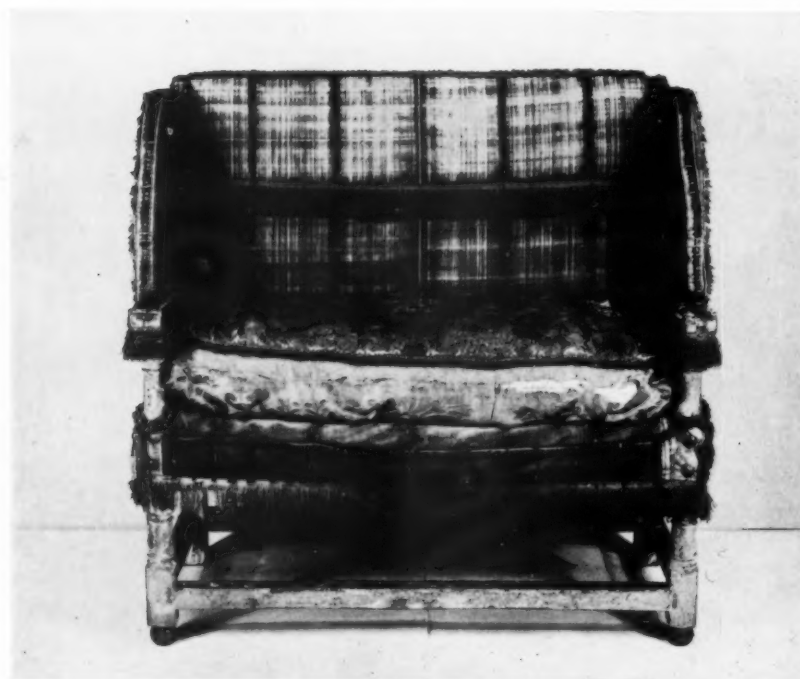


Fig. VI. SMALL SETTEE COVERED IN CRIMSON VELVET. Circa 1625
Lent by Lord Sackville

medallion, which bears a resemblance to the portraits of Gibbons.

The pair of gold candlestands from Hampton Court Palace are actually just outside the date of the exhibition, as they were ordered by a warrant dated October 25th, 1701, for the new gallery of the palace. They were made by John Pelletier, carver and gilder, whose name appears among the royal tradesmen's bills in 1690. In his bill Pelletier charges £70 for "carving and gilding two pair of large stands." They are closely similar to a set of ten candlestands with identical bases at Hampton Court, also made by John Pelletier.

There is a group of musical instruments, both wind and string, and among English instruments a virginal from the Duke of Devonshire's Collection, and a spinet from the Royal College of Music. The virginal, which is signed on the jackrail: "Thomas White fecit 1653," has a case of reddish walnut with a lid painted on the inside with Orpheus charming the beasts in the centre, and Arion on his dolphin on the right; to the left is a gentleman and lady in contemporary dress. The spinet, signed by Stephen Keene (who was working between 1668 and 1719) has a case of walnut with brass hinges and hasp, resting on a stand with turned legs and stretcher rail. The early Flemish chamber organ from Mr. Bernard Le Strange's collection also shows painted decoration. The case is of oak, and the inner sides of the folding doors are painted with David before Saul, and with Jephthah greeted by his daughter and her maidens. The arrangement of the pipes, painted in grey and gold in false perspective to represent the columns of a vaulted hall, reflect the taste of the period. Two famous industries, clock-making and glass-making, are represented (Figs. I and VII). Among the English table-glass of Charles II's reign there is a bowl of lead crystal, partly mould-blown, and having ribs in relief, bearing the arms of George Ravenscroft, manufacturer to the Company of Glass Sellers; and a covered bowl on a stem, which has analogies with the designs of John Greene. The fine covered posset dating from 1685-90, which is of lead crystal, with decoration "nupt diamond waies," moulded and applied, trailed and tooled, is believed to have been preserved always at Chastleton.

There was too little wall space, except in the Central and Lecture Room, to hang many

specimens of tapestry; but among those shown are two panels woven in the Parisian atelier of De Comans and De la Planche about the middle of the XVIIth century. The set of six subjects from Tasso's "Gerusalemme



Fig. VII. LONG CASE CLOCK IN MARQUETRIED WALNUT CASE By DANIEL QUARE (1648-1724)
Height 6 ft. 9½ in. Lent by Mr. Percy Webster



Fig. VIII. X-SHAPED CHAIR COVERED IN SILVER
BROCADE. Early XVIIIth century
Lent by Lord Sackville

Fig. IX. CHARLES II ARMCHAIR COVERED IN GREEN
VELVET.
Lent by the Duke of Buccleuch



Fig. X. FRENCH MIRROR. *Circa 1690. Height 65 in. Width 36½ in.*
Lent by Messrs. M. Harris & Sons

Liberata” is mentioned in Fenaille’s history of the Gobelins as having figured in the Royal inventories in 1663. The panels were lately identified from the description of the borders, consisting of groups of flowers tied up with knots of blue ribbon (Fig. XI). There are two panels of arabesque tapestry woven at Beauvais at the close of the XVIIth century. The large panel of English workmanship from Osterley, woven with the subject of “Earth,” with Ceres and Rhea in a car, after Charles Le Brun’s design in 1665, is brilliant in colour and condition. In the absence of any copyright

restrictions, Le Brun’s designs were copied at Brussels and also at the Mortlake works and at Soho. The Osterley set was probably bought by Sir Francis Child early in the XVIIIth century. A Brussels panel, “The Triumph of Justice,” which is supplementary to the set woven by Jos de Vos after cartoons by Ludwig von Schoor, is one of five panels at Renishaw, which were acquired by Sir Sitwell Sitwell at the end of the XVIIIth century. “The Triumph of Justice,” which is woven in soft blues and greens and red, bears on the side borders the lamp device of de Vos.

APOLLO



FIG. XI. SCENE FROM THE ROMANCE OF TANCRED AND CHLORINDA—atelier of DE COMANS and DE LA PLANCHE. Height 11 ft. 6 in. Width 8 ft. 10 in. *Lent by the Spanish Art Gallery, Ltd.*

ROYAL ACADEMY EXHIBITION OF SEVENTEENTH-CENTURY ART.—SILVER

BY W. W. WATTS

THE collection of silver in the exhibition is confined to groups of English, French, Flemish and Dutch, Spanish and Portuguese work. A number of beautiful pieces are included, but it would have required much more than the allotted space for an adequate representation of so prolific an art as that of the silversmith in the XVIIth century. In the English group we miss the simple plain goblets and wine cups and the engraved beakers of the early years of the century; we should like also to have seen the new type of rose-water dish and ewer such as those belonging to Winchester College. We may pardon the omission of work of the Cromwellian period, which is valued more for its rarity than for its beauty or technical skill. But the luxurious period of the Restoration engaged all the activities of the silversmith; the production of new regalia had stimulated public bodies and private individuals to provide themselves with befitting evidences of their rank or importance. Possibly considerations of space limited the number of objects of this period to less than a score, but interest would have been increased by the inclusion of a mace or two, a punch bowl, a garniture, a few more tankards and loving-cups, to say nothing of pieces of a more domestic nature.

To turn to the exhibits. It was a happy idea to bring together the two communion flagons from New College and Queen's College, Oxford; both are of tall cylindrical shape, but while the former is plain, the latter is richly repoussé with sea monsters, flowers and fruit, which recall the style of decoration of a slightly earlier period. The attraction of plain silver is realized in the cylindrical salt-cellar of 1615 belonging to the Corporation of Portsmouth, and a pleasing restraint of ornament, combined with simple form, is seen in two elegant grace cups of 1617 and 1619 lent by Viscount Lee of Fareham, and the Goldsmiths' Company (Fig. I). The tall cup and cover of 1616 from St. John's College, Cambridge, comes rather as a shock in spite of its rich chasing and



Fig. I. GRACE CUP. English. 1619
Lent by the Worshipful Company of Goldsmiths

embossing; both in form and ornamentation it belongs to the previous century, and is so entirely German that it might have been made by a German silversmith working in England. And the well-known ewer and basin of 1617, belonging to the Corporation of Norwich, embossed and chased with a triumph of Neptune, differ from other English pieces of their kind, and the origin of the design presents some difficulty. We turn with interest to several cups of typical English form, the first of which, dating from 1603, comes from Trinity College, Oxford; here we notice the introduction of fine engraved ornament which was to some extent replacing the bold repoussé

A P O L L O



Fig. IV. THE "SEYMOUR" SALT. English. Circa 1662
Lent by the Worshipful Company of Goldsmiths



Fig. II. THE "PIERPONT MORGAN" CUP. English. 1611
Lent by Christ's College, Cambridge

work favoured a generation earlier. Two steeple cups represent the beautiful vessels, entirely English in conception, which gave great promise of a new epoch in the art of the silversmith, a movement which never matured but was swiftly shattered by the Civil War of Charles I. The cup from St. John's Church, Hampstead, is more elaborately decorated than most steeple cups, but that belonging to the Armourers' and Brasiers' Company represents more nearly the orthodox form and ornamentation of these vessels. The "Pierpont Morgan" cup from Christ's College, Cambridge (Fig. II), is almost a replica of one of the same date and by the same craftsman in the Victoria and Albert Museum; each is decorated with bands of delicate applied scrollwork in relief, but the alternate bands are plain in the Cambridge cup, while in the cup at South Kensington they are engraved with hunting scenes. It will be remembered that similar work is found on the well-known cup at Tong Church, Shropshire. The Skinners' Company lend one of their Cockayne cups, a quaint conceit in the form of a cock standing on a turtle.

Here we may refer to the two communion cups and covers from Peterhouse College,

Cambridge, and Fulham Palace (Fig. III), two of many vessels of mediæval form produced under the influence of Archbishop Laud. How we should have rejoiced to see a complete set of altar vessels in this style, either from Staunton Harold or from Rochester Cathedral. These cups form a dignified contrast to that from the set of 1683 at St. James's Church, Piccadilly.

Of secular plate, dating from the second half of the century, the first place must be given to the great salt-cellar presented to the Goldsmiths' Company by Mr. Thomas Seymour in 1693 (Fig. IV). The maker of this remarkable object, unique both in style and decoration, seems to have followed the method of craftsmen of a century earlier in incorporating ideas from various sources. On the upper rim are four small orbs surmounted by hounds, and four large eagles with outspread wings closely resembling the ampulla used for containing the holy oil with which the Sovereign is anointed at his coronation. The small groups in front of the rock-crystal body



Fig. III. COMMUNION CUP AND COVER. English
Circa 1653
Lent by the Right Rev. the Lord Bishop of London



Fig. V. THE "MAN OF ROSS" TANKARD. English
1669
Lent by Balliol College, Oxford

may well have been suggested from German work. It has been thought that this noble object was intended as a gift to Catherine of Braganza on her arrival in England for her marriage to Charles II. Pepys writes that he saw it at Portsmouth on April 27th, 1662. "Visited the Mayor, Mr. Timbrell, our anchor-smith, who showed me the present they have for the Queen, which is a salt-cellar of silver, the walls christall, with four eagles and four greyhounds standing up at the top to bear up a dish; which, indeed, is one of the neatest pieces of plate that ever I saw." The "Man of Ross" tankard from Balliol College, Oxford (Fig. V), represents a vessel in common use, but has an unusual thumb-piece in the form of a hedgehog. A two-handled cup and cover of about 1670, lent by the Goldsmiths' Company, shows the much-favoured style of large flowers and birds, but executed in open-work as a casing to the inner cup. A cup of similar form, dating from some twenty years later, from All Souls College, Oxford, has a charming calyx of foliage in the newly introduced "cut-card" work (Fig. VI). Two cups on tall baluster stems represent the form of loving-cup of the period, the one of 1682 with simple matted surface lent by the Drapers' Company and the other of 1661 with orthodox

decoration of large flowers and animals, from the Saddlers' Company. The two-handled vessel known as the Dolben cup, lent by Messrs. How of Edinburgh, shows bold decoration of the popular acanthus foliage. A fine pair of andirons comes from the rich collection of the Duke of Buccleuch; and the luxury of the period finds expression in a noble wine cistern of ample capacity lent by the Bank of England.

France, perhaps more than any other nation, has suffered the loss of early silver: Louis XIV seems to have swept the country almost clean in order to provide for his wars and his Versailles extravagance, and later the Revolution completed the destruction. Such few pieces as have survived show a refinement of form and delicacy of technical execution unsurpassed in any other country. From the small group at the exhibition we gain a glimpse of beauty which increases our regret at the wanton destruction of so much magnificence. The perfume burner lent by Viscount Lee of Fareham surely reaches the high-water mark of excellence both in form and craftsmanship (Fig. VII). The body and cover are pierced and engraved with an elaborate scrolling design of flowers and birds in a style which recalls the contemporary work on watches made at Paris, Blois, Rouen and other places: the domed cover is in the form of a French royal crown of fleurs-de-lis set with simulated jewels: the feet are shaped as eagles with outspread wings. It would appear to have been a royal gift, and several conjectures have been made as to its original ownership. A



Fig. VI. TWO-HANDLED CUP AND COVER. English
Circa 1680-90
Lent by All Souls College, Oxford



Fig. VII. PERFUME BURNER. French. Second half of XVIIth century
Lent by the Viscount Lee of Fareham

toilet service of extreme richness is lent by Lady Hersey Baird, and is believed to have been given by Charles II to Frances Stuart, Duchess of Richmond and Lennox. Interesting because of their history and rarity are a chalice and flagon, part of a set of communion plate given to Rushbrook Church, Suffolk, by Henry Jermyn, Earl of St. Albans, Master of the Horse to Queen Henrietta Maria; they bear the Paris mark for 1661-2. That enthusiastic and discriminating collector of old silver, Sir John Noble, exhibits an écuelle of characteristic French form; and a pair of sconces made in Paris in 1680 come from Captain Heywood-Lonsdale.

A few exhibits are of Low Countries origin. The well-known Van Vianen family of Utrecht, whose work is characterized by decoration of strange grotesques and curves, finds representation in the exhibition. A pair of large jars and a pair of flasks made at The Hague and embossed with acanthus foliage, fruit and other ornament, follow the lines of vessels in Delft earthenware, which in their turn were inspired by the porcelain vessels of the Far East: they are the property of the Duke of Portland. And a note must be made of an octagonal dish with incurved sides from Whatfield Church, Suffolk, engraved with medallions depicting scriptural scenes in the fine minute style frequently met with in Dutch work. A similar piece may be seen at South Kensington.

The recent tragic events in the Peninsula have naturally led us to ask what may be the fate of its wonderful treasures. In the working of metals Spain stood high among the countries of Europe: who, for example, has not heard of the world-famous rapiers of Toledo, remarkable alike for their keen blades and the rich ornamentation of their hilts? As for silver, the conquest of Mexico and Peru had brought an inexhaustible supply of this metal into Spain; it is not to be wondered at that silversmiths should have been found working in every large town or city. It is true that they reached the highest point of their art in the XVIth century; but Señor J. F. Riaño in his handbook on "Spanish Arts" gives the names of no less than two hundred working in the XVIIth century. We gather from this list that Madrid was the centre of the silversmith's art during this period. The craftsmen produced work of a much more virile quality and greater simplicity than that of the Gothic

period: a pleasing effect of added richness is obtained by the insertion of bosses enamelled in colours. Much was made for church use where of necessity the old forms remained more or less constant. A small but typical group is shown by Dr. W. L. Hildburgh, the well-known enthusiast on Spanish art. They date from the early part of the XVIIth century, and worthily maintain the vigorous tradition of the Renaissance period. We may note the helmet-shaped ewer, a distinctive Spanish form, and a ciborium of the same date, each enriched with enamelled bosses; an altar-card finely engraved with the words of consecration attracts us by its good lettering and bold framing.

Of Portuguese work is a reliquary in the form of a ciborium from Lambeth Palace (Fig. VIII), a striking vessel 17 in. high with elaborate decoration of cherubs' heads, flowers and acanthus foliage; an inscription states that it was given to the Royal Monastery of St. Maria of Alcobaça in 1690. How or when it left the monastery is not known: it has been suggested that it was probably brought to England about the time of the Peninsular War, but it is said to have been at Lambeth only for some sixty years.



Fig. VIII. RELIQUARY. Portuguese. Circa 1690
Lent by His Grace the Lord Archbishop of Canterbury

SOME BRONZE GROUPS

BY FRANCESCO BERTOS BY W. L. HILDBURGH

THE masters of sculpture in bronze, whose admirable creations illuminated the Italian Renaissance, were followed in the XVIIth century by a number of artist-craftsmen whose productions, although often technically excellent, were, as a general rule, artistically inferior to the works of those masters. The atelier of Giovanni Bologna, whence had issued in the second half of the XVIth century and in the early XVIIth many fine small bronzes, continued to function for long after his death in 1608, his assistants—notable among whom were Antonio Susini and Pietro Tacca—maintaining much of his attractive style. And Giovanni's influence was still felt by the comparatively few Italian bronze-sculptors active in the second half of the XVIIth century,

while even in the early XVIIIth there worked in Italy a sculptor in whose bronze statuettes—usually individual members of his elaborate compositions—were combined Giovanni's lively manner and the tradition of his sound craftsmanship.

This sculptor, whose surname, Bertos, appears upon several of his existing groups, presumably was a certain Francesco Bertos, who is known to have worked in Venice about 1710. I am indebted to a well-documented



Fig. II. "TRIUMPH OF THE ARTS OF PEACE"
(another view)
(See p. 83)

referred to under the name of Bertos. But since it is with the somewhat fantastic style of Venetian art of the early XVIIIth century that our bronze groups accord, it is presumably to Francesco, rather than to Girolamo—whose work, furthermore, seems to have been of another nature—that we should assign those groups.

Our sculptor ordinarily worked in a manner so peculiarly his own that his bronze groups are almost unmistakable. But the style of the individual figures of

article—which may profitably be consulted for information more detailed than may practically be given here—by Dr. L. Planiscig, in *Dedalo*, for September, 1928 (vol. ix, pp. 209-221), for the following observations respecting Bertos's identity, as well as for some other data in the present article.

Of that identity, or of Francesco Bertos's connection with the environment in which he worked, we know so little definite that there appears to be only a strong presumption in our attribution to him of the bronze groups with which we are here concerned. In the fourth volume of Zani's *Enciclopedia metodica* (Parma, 1817-24) two sculptors—Girolamo, who is said to have executed certain important sculptures in Ravenna, and Francesco, who worked in Venice about 1710—are

those groups in some respects so closely followed the styles of certain artists of the late school of Giovanni Bologna that, until a few years ago, his bronzes were often ascribed to Pietro Tacca, or, though more rarely and less plausibly to Pierre Franqueville. Nevertheless the general style of his groups is one so mannered that, in view of his signature on several of his thoroughly characteristic ones, we need have very little doubt in attributing to him unsigned bronzes in that particular style.

There still survive a somewhat surprisingly large number of the elaborate allegorical groups, each composed of many separate figures, which seem to have been specially in favour with Bertos and his opulent clients. In his article above referred to, Planiscig reproduced four such groups (two signed by Bertos) and cited several others. In a subsequent article, "Dieci opere di Francesco Bertos conservate nel Palazzo Reale di Torino," in *Dedalo* for February, 1929 (vol. ix, pp. 561-575), he reproduced two further bronze groups, and also eight marble groups very similar in character and presumably attributable to the same artist. In this article I am illustrating five bronze groups he did not mention.

In the group¹ (height 35½ in.), seemingly representing the Triumph of the Arts of Peace over the Arts of War, shown in Figs. I and II, the peculiar characteristics of Bertos's style are well exemplified. Although it is

somewhat more delicately modelled than most of Bertos's other elaborate bronze groups, and the scale of its figures appears to be slightly smaller, it has, like the other groups of its kind, a pedestal, with ornamented faces, upon which stands a beast rearing above a seated human figure and supporting two human figures holding emblematic objects, while round it are other human

figures holding emblematic objects, among emblematic objects lying on the ground. We may observe in it the formation of the composition by a considerable number (here eight; often there are two or three more) of openly-spaced, free-standing figures in whose treatment Bertos displays his noteworthy ability to see things with a sculptor's eye for the round, piled upon or set about a pedestal at the centre; the facing of those figures so that the group is almost without definite "front" or "sides"; depicting of the central figures as if in active movement, yet giving the effect of a physical balance much like that of a troupe of acrobats poised in a kind of pyramid; the disposing of the other figures so as to give an effect of artistic disequilibrium; and the modelling of the indi-

vidual figures as if they were wholly weightless—neither the bodies of the figures acting as supports, nor the bodies of those standing or seated apart, appear to show any effect of pressure due to gravity—and of an insubstantiality somewhat in keeping with their allegorical character. It seems probable that the wax models (to be used in casting by the "lost wax" process) for the individual figures were made up of parts (heads,



Fig. III. DETAIL OF FIG. I

¹ At present in the Exhibition of XVIIth Century Art in Europe; later it will be on loan in the Victoria and Albert Museum; Figs. I, II and III reproduced by courtesy of the Museum.

SOME BRONZE GROUPS BY FRANCESCO BERTOS



Fig. I. "TRIUMPH OF THE ARTS OF PEACE"

In the possession of Dr. W. L. Hildburgh



Fig. IV. "SCULPTURE"
In the possession of Mr. Lionel Harris



Fig. V. "THE DRAMA"
In the possession of Mr. Lionel Harris

limbs, bodies, &c.) formed separately in moulds and then joined together, with a little supplementary working over, as required, and that as a possible consequence of this the figures, the supporting ones especially, lack the muscularity indicative of sufficient power for the tasks in which they are engaged, and the tenseness they should show were they holding up creatures of flesh and blood. Such seeming absence of weight is observable even in the seated woman shown in Fig. III; however permissible her attitude might be in graphic art, it appears inappropriate in bronze, a material of whose weight and resistant strength we are instinctively aware.

Although the group as a whole, in its lively activity, its flowing lines, and its free utilization of space with a tendency to height rather than to horizontal expansion, is completely of its period and associable with other sculpture, in stone or in wood or in ivory, of the early XVIIIth century, in its individual elements—e.g., the woman of Fig. III—there are perceivable the effects of the traditions, still potent, of the great craftsmen who, under the lingering influences of the Roman art which had animated the Renaissance, produced the Italian bronze statuettes or the German silversmiths' work of a century or more earlier. This it is which makes comprehensible how judgment, inadequately informed or insufficiently critical, has sometimes credited to sculptors of the first half of the XVIIth century, or even of the late XVIth, Bertos's bronzes, including signed ones.

Round the four sides of the pedestal of a group, about 31½ in. high, reproduced by Planiscig (page 211 of his first article) as in the collection of August Lederer

of Vienna, is the following inscription:—

" BERTOS	DEIGRATIA
SOLVS	FECIT
INVENTOR	FVSIT
ET SCVLPTOR	PERFECIT "

On the pedestal of another group, about 34 in. high, formerly in the collection of Mme. de Polès (sold in Paris in 1927; the group was Lot 205 of the Sale Catalogue, whose Plate LXXIV gave two views of it; reproduced also by Planiscig, *op. cit.*, p. 212), is a similar inscription. A mythological group, formerly in Florence in the Rusca Collection, is signed "BERTOS INVENT ET SCVLPSIT" (*cf. Planiscig, op. cit.*, p. 214); and two small groups, of two figures each (reproduced by Planiscig, p. 217), formerly in the James Simon Collection, in Berlin, are signed "OPVS BERTOS."

Two other elaborate groups, similar in conception to the group shown in Figs. I and II, but somewhat taller ("over a metre high"), on a slightly larger scale, and comprising each a few more figures, in the collection of Baron Alphonse de Rothschild, in Vienna, were reproduced by Planiscig (*op. cit.*, pp. 213, 215); in one, presumably an allegory of "The Vintage," the central beast is a rearing horse; in the other, perhaps an allegory of "The Chase," it is a rearing stag. The two bronze groups mentioned above as being in the Palace at Turin (*cf. Planiscig's* second article in *Dedalo*, pp. 561 *seqq.*) are closely similar to these, though with some small variations.

By courtesy of Mr. Lionel Harris, their owner, I am permitted to illustrate four further groups of the same kind, each about 42 in. in height. One of these,

SOME BRONZE GROUPS BY FRANCESCO BERTOS



Fig. VI. "THE VINTAGE"
In the possession of Mr. Lionel Harris



Fig. VII. "THE ART OF WAR"
In the possession of Mr. Lionel Harris

shown in Fig. VI, is closely similar to the Rothschild "Vintage," both in its composition and in its individual figures; in the second (Fig. IV), the central beast is a centaur, and the accessory figures and symbols are related to sculpture; in the third (Fig. V) the central beast (facing in the opposite direction, and thus indicating that the group was made as a companion-piece to the one of Fig. IV) is a centauress, and the accessory figures and symbols appear to be related to the drama; in the fourth (Fig. VII), the central beast is a stag, and the accessory figures and symbols seem to relate mainly to warfare.

Small simple groups by Bertos occur; besides the two in the James Simon Collection, Planiscig has reproduced (*op. cit.*, pp. 216, 219) two in the Salomon Collection, and a sort of inkstand with a group of three putti in the collection of Luigi Grassi, while several—some of them reproductions of pairs of figures in Bertos's large compositions, others of them adorning things for the writing-table, but all unsigned—have in recent years appeared on sale in London. In one of these latter, exceptionally (for Bertos) delicately modelled, a winged woman supports on her head a male bust at which a sculptor labours, while a child sits at their feet; its setting of the, presumably heavy, bust on the woman's head suggests that Bertos's mannerism, noted above, of depicting figures as though practically weightless may possibly have been due to some mental abnormality.

There are several of Bertos's bronze groups, one signed, in the Walters Art Gallery, in Baltimore; two large elaborate ones in the hands of a New York art-dealer; and a large signed one at a Paris art-dealer's. These I have not correlated with those recorded by Planiscig.

When Planiscig first wrote on Bertos's sculpture, he supposed that Bertos had worked only in bronze. His article in *Dedalo* for September, 1928, led to information, from H.R.H. the Prince of Piedmont, that in the Royal Palace in Turin there were the two bronze groups to which I have referred above, and also eight marble groups by the same artist. Of these eight, four (reproduced in Planiscig's second article in *Dedalo* for February, 1929, on pp. 565, 566, 567, and 569) represent "The Four Seasons"; another (p. 570), an allegory of "The Chase"; the sixth (pp. 572, 573), "The Triumph of Truth"; the seventh (p. 574), a group of several persons taking a woman by force; and the eighth (p. 575), a free copy of Giovanni Bologna's famous group, "The Rape of a Sabine Woman." Presumably because these eight groups are of stone, they are more compact in composition than Bertos's analogous bronzes, while their individual figures are heavier in build, less expressive in detail, and stiffer in action. If wholly from Bertos's own hand—as were, if we may believe their inscriptions (*cf.* p. 84, *supra*), at least some of his elaborate bronze groups—they indicate that he was distinctly better as a modeller in plastic material than as a carver of rigid stone. It may well be, however, that they owe no more to him than their patterns, and that, as has often happened analogously in respect of other sculptors, they were carved by some skilful marble worker who followed, more or less closely, models which Bertos had made in clay or in wax. I know of no small carvings which have with any authority been attributed to Francesco Bertos; I have, however, seen an ivory group which, because its style in some respects resembles that of Bertos's bronzes, has been ascribed, very tentatively, to his hand.

APOLLO



A—5½ in.

B—5½ in.
Fig. IV

C—5½ in.



6½ in.

A—5½ in.

Fig. V

6 in.

B—6 in.

MORE EARLY GLASSES

BY FERGUS GRAHAM

IN a previous article on those debatable years surrounding the introduction of lead glass, the writer expressed the hope and belief that more evidence would appear. Already he has been lucky enough to become acquainted with some of this latent material, which is mostly of exceptional interest, and which does indeed carry a little further the work of unravelling the history of that period. These glasses belong to the well-known collection of Mr. Henry Brown, for whose permission and collaboration I am most grateful. So fortunately does this fresh material combine with what was written before, that it is impossible to avoid reference to the previous article: the more one glass can be brought to bear upon another, the more convincing, naturally, does the matter become.

In Fig. I (A) and (B) are shown two rather nondescript soda glasses, which one can only call Anglo-Continental, with, at present, the accent on the latter. They are certainly interesting, but it is not possible to say much about them. To my mind, if not English or Netherlandish, they might conceivably be French.

Taking (c) first in Fig. II, one must admit that here again an opinion is difficult. It is a larger edition of a little glass mentioned in "Twenty Years," Part II (Fig. XIII (B)), except that the metal is of a grey-purple colour. For the present this group must remain an unknown quantity, but interesting none the less. By (B) of Fig. II, I confess myself defeated. I think it must be put down as Continental.

It would seem that one is on surer ground in the case of Fig. I (c) and Fig. II (A). Both glasses resemble English practice as one knows it, and the stem of the latter, which is hollow, has its counterpart in a few early lead glasses. I think there is considerable justification for saying that they may have been made in England, probably about the time Ravenscroft was at work, or perhaps a little later. Much soda glass was made here during those years.



Fig. VI. 6½ in.

The speculative element reappears again in the case of Fig. III (A) which represents an unusual type, and one would say instinctively that it has a strongly English character. The metal is thick and plentiful, and over all there is a richness and simplicity of form not typical of the Netherlands. Indeed, one would be tempted to declare that it is probably English, were it not for a suspicion that it might be German, of late XVIIth century date.

Fig. III (B) is probably somewhat earlier than the period under discussion. It is difficult to speak of it with any confidence. The moulded stem was almost certainly made in England, but I do not see that it is possible to say which were, and which were not, as the type was such an international favourite. This glass has as good a chance as any of the family of being English.

There is, in Mr. Brown's collection, a vitally interesting group of glasses that fit into a pattern of reasoning (Fig. III (c) and Fig. IV). A certain amount of evidence, previously discussed in "Twenty Years," Part II, leads one to the conclusion that the dumbbell stem in soda is likely to be an English feature. On this

basis, therefore, as well as from other considerations, one is disposed to assign an English origin to Fig. IV (c). Let that idea be pigeon-holed.

Next, consider (B) of the same figure. The suspicion that the glass contained lead was conveniently verified by test, which establishes it as one of the most interesting early glasses that I, at least, have seen. The comparatively short bowl, with no thickening at the base, and the curious, completely hollow stem must derive from the multi-knopped *Façon de Venise* type, and tells us something new about early design. The metal is pale, slightly bubbly, and of a quite unusual milkiness; in fact, it seems fairly certain that the glass belongs to the first period of lead, before 1685. To turn from this to (A) is to find again almost the identical glass, this time in soda, and, from its likeness to its neighbour, and, so far

APOLLO



A—4½ in.

B—5½ in.
Fig. I

C—5¾ in.



5½ in.

A—7 in.

Fig. II
88

B—7 in.

C—6¾ in.

MORE EARLY GLASSES



A—5½ in.

B—7½ in.
Fig. III

C—6¾ in.

as one knows, its unlikeness to Netherlandish practice, the chances of an English origin must be strong.

Remove now (C) from its pigeon-hole, and set it beside (A). We then have two glasses which independently are found likely to have been made in this country. To add the last link in the chain, there is a connection between the two in the metal, which is of the same poor quality, and of the same uncommon bright yellow-green colour.

The circle may now be extended to include Fig. III (c), an exceptionally interesting glass. Here, again, is the dumb-bell stem. The bowl will be readily recognized as of a well-known *Façon de Venise* type, and, mounted as it is, it produces a glass highly suggestive of the typical Greene character. Though not one of his glasses, is it not possibly an example of current English design, from which he must have derived his ideas? The metal is of fair quality, and grey in colour.

There is another consideration arising from this glass, that produces exciting possibilities. It must almost certainly be a forerunner of the early wrythen glasses. Looked at in this light, it will be seen to have a striking affinity with that type in shape, proportions and decoration. The shape and proportions speak for themselves. As for the decoration, the gadrooning is very little removed from the later wrything, and there is the dumb-bell stem. Now, the latter, as is of course well known, is a very frequent feature on the early ale glasses, and though it probably extended well into the XVIIIth

century, it seems likely, on the present evidence, that it also reaches farther back, as regards glass of lead, in the XVIIth century than has hitherto been supposed. In short, there is the probability that many of the less conspicuous sort of wrythen glasses belong to the early period, and that the family as a whole must have started before 1685. I cannot here go deeply into the matter, but there is one example (with dumb-bell) that may be considered—Fig. V (B).

At first it might be put down as just another glass of a vaguely early period. But an interesting point was brought up in connection with the highly unusual foot. The ribbing is a feature that survived for many years, but this is not quite the ordinary ribbing. I do not know if the foot-fold is known in this combination after the early days, but it is known in the case of Ravenscroft's *Romer*, and the appearance is remarkably similar. The metal has an early look, and it is not going too far to suggest that this glass might be a Savoy product, perhaps before 1685.

The dumb-bell stem, then, far from being a debased Baluster, is a separate type of early origin, with not only an ancestry, but also a progeny.

The stems of Fig. IV (A) and (B) are also important, since they are antecedents of a type seen on slightly later lead glasses. Examples of the latter are not hard to find, as they occur frequently. One is shown on Fig. V (A), which cannot be much later though less knoppy. For many years this stem

continued, becoming solid and more typically English in appearance.

One of Mr. Brown's most interesting early lead glasses of the more substantial kind is seen in Fig. VI. It is not necessary to say much about it, except to note once again the multi-knopped *Façon de Venise* motif, this time in solid form. When is a Baluster glass not a Baluster glass? Very often.

Now we come to something of the greatest importance, and exciting to a degree. Immediately one saw it (Fig. VII), one was struck by the close analogy, as regards the metal, with a Tazza illustrated in the previous article, assessed as belonging to the early Ravenscroft period. Now, the form of this glass, so unusual as to be fantastic, is almost entirely Netherlandish, with its long flute bowl and denticulated trails, broad collar, and squat, semi-solid quatrefoil stem. But the metal seemed to suggest a lead content, and the "fatness," especially of the stem, appeared English in spirit. So we made the test, and the verdict of that dramatic moment was—lead.

Here, then, was something quite new, and evidently of the Ravenscroft or Bishopp period. Though the presence of the celebrated Raven's Head Seal would have given it an especial glamour, its absence really makes the glass more interesting.

Firstly, the lead content is greater than in the case of the previously mentioned Tazza, and (for that reason) the crizzling is not so bad. This, I think, is an effective argument against its being one of Ravenscroft's immature products, before he used the seal. Then, so far as we know, it is likely that Ravenscroft would have



Fig. VII. 10½ in.

sealed an obviously important glass like this if produced after 1766. So one is led to the conclusion that it may have been made by Hawly Bishopp at the Savoy.

As far as we know at present it seems likely that Ravenscroft was the only maker of lead glass in his time, though it is inadvisable to use his name with complete assurance (except, of course, in the case of sealed glasses). But after he stopped production—in 1679—the field is obviously enlarged, and one mentions Bishopp with reserve. There is a type of metal that combines with certain elements of design to indicate continuity from Ravenscroft, therefore tentatively attributable to the Savoy, but it is rash to aspire to certainty in the matter. Let us say, then, that this glass might be of the Ravenscroft period, but more probably of about 1680, the indications pointing to the Savoy as the place of origin. To emphasize the obvious, it tells us a great deal that we did not know before (incidentally rubbing in the predominance of the Netherlandish influence at that time), and takes its place in the front rank of English glass.¹

It is the writer's belief that, in the pursuit of XVIIth century glass, a more open mind is needed than is sometimes found. We have, of course, almost everything to learn about it, so that even a glass conspicuously be-winged or be-ribbed will always teach us something. But there seems to be a tendency to overlook the existence of plainer types in very early glass of lead, and it must be from these that we will learn most.

¹ This glass is included in the exhibition at Burlington House, and is now known (named by Mr. W. A. Thorpe) as the Penruddock Flute.

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DISH OF LUSTRED HISPANO-MORESQUE WARE
WITH THE ARMS OF PHILIP THE GOOD OF BURGUNDY. c. 1428
From the Wallace collection—by permission

NOTES FROM PARIS

BY ALEXANDER WATT

AN exhibition of the work of Goya has just opened at the Orangerie Museum.

The thirty paintings on view in the main room have been brought together from museums and private collections in France. During the last few months there has been some talk of exhibiting in Paris the famous paintings by Goya from the Prado. It was, however, found impossible to effect this ambitious scheme owing to the present political circumstances in Spain.

Thanks to the diligence of the Association Générale des Amis des Musées de France, which was founded two years ago, a number of forgotten masterpieces in some of the provincial museums have been restored and brought to light. Among these are the four important pictures by Goya, from the Musée de Castres, which figure in the present exhibition. These works were brought to Paris to be restored, but before sending them back to Castres the directors of the Louvre thought to show them to the Paris public. So the whole idea of the exhibition at the Orangerie centres round these four canvases.

The Spanish school, like that of the British, is poorly represented in France. There are very few museums that possess paintings by Goya. Fortunately, however, the museums at Lille, Agen, Besançon and Castres each happen to own a number of his works. All have lent generous support to the exhibition. Indeed, there is only one museum, the Musée Bonnat at Bayonne, with important paintings by Goya that has not contributed to the ensemble at the Orangerie. The thirty works on exhibition, then, come from these four museums and the private collections in France of Madame la Vicomtesse de Noailles, Monsieur David-Weill, Monsieur Lucas Moreno, Monsieur Arthur Sachs and Monsieur Forsyth Wicker.

While it has not been the intention of the organisers of this exhibition to show the diversity of Goya's genius, the collection, nevertheless, comprises portraits, still-lives and popular scenes which together convey a good enough impression of the variance of his inspirations and evoke that strange, mystic and tragic accent, an intensity curiously Spanish which characterizes all his



THE MATADOR PEDRO ROMERO
Collection: M. Arthur Sachs, Paris

By GOYA

work. Here, for example, we can admire one of his finest portraits, that of D. Ramon de Posada Y Soto, hanging between two small paintings of the weirdest subject, "La Mort de l'Archevêque de Québec" and "Les Cannibales." These two pictures come from the Musée des Beaux-Arts de Besançon. They are remarkable, as sketches, for their quality of painting and subtlety of tonal value. Only Goya could have treated this subject, a repulsive one in itself, with such *finesse*.

The four newly restored pictures from the Musée de Castres should be referred to before I give mention to any of the other exhibits. One of these, "La Junte des Philippines," is the largest and most important painting in the exhibition and one of Goya's masterpieces. With the famous "Communion de San José de Calasanz," this may justly be considered his last great effort. It

is a prodigious piece of painting heralding the whole movement of the Impressionists. Here we can at once perceive the master of Manet, of Daumier, of Courbet, of Delacroix, of Millet, of Degas. The subject of this large canvas (4m. 20cm. by 4m. 50cm.) is the plenary session of the Council of the Company of the Philippines attended by the members of the Junta and presided by King Ferdinand VII. The outstanding feature of this composition is the amazing effect of lighting. This large room is lit by the light coming from a tall bay window on the extreme right. The subtle chromatic qualities are enhanced by this marked chiaroscuro. The supposed white of the walls becomes a dusty grey in harmony with a dark rusty terra-cotta of the hangings which, in electric light, might be Venetian red. The only highlights in the painting are a faded ochre and pale blue. The king has been portrayed merely as a centre figure in the composition and without character. Indeed, there is a complete lack of solemnity in this meeting, and the atmosphere of the whole assembly is one of irony, typically Goya. One has only to study the manner in which he has individually portrayed every member of this areopagus, a motley gathering of ministers. Goya never succeeded in rendering more truthfully the naturalness, the credulousness of human beings than by the very attitude and character he has



"LA HAUTE SEINE"

MURAL PAINTING CADERO

given to each of these figures of distinctive type. There is much to be admired in this imposing work, even the manner in which he has drawn the legs of the members sitting in the front row.

The other three pictures from the Musée de Castres are all portraits, among which is a curious self-portrait (painted about 1792). The artist is seen wearing spectacles which, though very sketchily and unevenly painted, give a fascinating touch to this portrait study. The portrait of Don Francisco del Mazo was executed some thirty years later. Goya has painted this striking and very Spanish-looking gentleman in the simpler, more free and forceful manner typical of his later works.

The imposing portrait of Ferdinand Guillemardet, Ambassador of the French Republic in Spain, from the Louvre, figures among the most important complete full-length portraits executed by Goya. Near it hangs the equally fine half-length of the matador Pedro Romero, from the collection of Monsieur Arthur Sachs. One instantly feels that the portrait of the French Ambassador was an official commission, while that of the matador was a work that gave the artist much more enjoyment. The rapid manner in which he has obviously painted the beautiful silks of his dress is in contrast to the carefully painted and finely glazed head and hand. Another excellent example of Goya's virtuosity as a painter is the portrait of La Marquise de las Mercedes, from the collection of Monsieur David-Weill. The impression one gets of the pink dress underneath the black lace shawl is truly remarkable. The lovely faint blue landscape background of this picture is a masterpiece of brushwork. But the portrait which earns the greatest admiration of all in this exhibition is that of the son

of the artist, otherwise entitled "l'Homme en gris," which hangs as a pendant to that of his wife. Both these masterpieces have been lent by Madame la Vicomtesse de Noailles. No artist has ever succeeded in the delicate and colourful use of grey as Goya has in this magnificent portrait of his son.

The two large canvases from the Musée de Lille, "La Jeunesse" and "La Vieillesse," are too well known for it to be necessary to refer to them in the space of this review. Two works which, however, merit special attention are "Le Ballon," from the Musée d'Agen, and a Still-life, from the Louvre. The landscape from the Musée d'Agen, recently restored along with those from the Musée de Castres, is interesting on account of its technique of painting. This has been executed with a small wooden knife (the effect of which is similar to that of a palette knife) the use of which is mentioned in one of the works by the grandson of the artist. The extraordinary perspective and treatment of the mountains recall the work of Cézanne, and his search after form. The still-life painting of quarters of meat and a sheep's head lying on a butcher's stall was acquired by the Louvre last year. The genius of Goya the painter is as much in evidence in this uninspiring subject as in any of his finest portraits. Here one instantly realizes what Manet the Impressionist and Soutine the Expressionist owe to Goya.

Mr. Walter Gay, the well-known American painter and collector, has most generously presented his fine collection of paintings and drawings to the Louvre. These are now on view in the three adjoining rooms in the Orangerie, and will remain on public exhibition until the close of the Goya show in March. The

NOTES FROM PARIS



PAINTING TROCADERO THEATRE

By OTHON FRIESZ

collection is too large a one for me to be able to refer to it in detail beyond mentioning the outstanding portrait of Erasmus by Holbein, a number of rare little portraits by Corneille de Lyon, and numerous drawings by Rembrandt, Watteau, Poussin, van Ostade, Michelangelo, Guardi, etc.

The new Trocadero theatre, although not yet open to the public, was officially inaugurated by the President of the Republic on the last day of the Paris International Exhibition. One of the main features of this huge State theatre is the number and excellence of the mural paintings by leading contemporary artists that decorate the foyers and bars. If one enters the building from the Champ de Mars side one is immediately confronted with three colourful frescoes painted above the vomitories leading to the balconies. These have been executed by the Vuillard, Roussel, Bonnard trio. Each, especially that by Bonnard, is typical of the work of these modern French masters. To the left and right of this entrance are two halls decorated with large panels by Charlemagne and de Waroquier. Charlemagne, one of the young Paris artists of whom much is hoped, has executed a pleasing composition representing Harmony, while that of de Waroquier has the Tragedy as subject. This is one of the very best things this artist has produced. It is a powerful conception, powerfully carried out in an architectural composition of brilliant colour. In the bar two artists whose work is well known in London, Othon Friesz and Raoul Dufy, have given a display of their individual talent. The Cézannesque composition by Friesz is a legendary landscape of the Seine from its source to the city of Paris. Dufy continues the subject, the Seine landscape from the city of Paris

down to the sea, in terms of rich flowing colours. Eight young artists have been given the honour of decorating the two principal foyers. Oudot, Brianchon, Planson, and Chapelain-Midy together in one, and Moreau, Boussingault, Céria and Dufresne in the other. Dufresne's commedia dell'arte panels, it can be safely assured, will be the most admired when the public are admitted to the theatre.

It is thanks to Monsieur Georges Huisman, directeur général des Beaux-Arts, that these artists have been commissioned to decorate the new State theatre. He himself, in accordance with the architects, drew up the list of candidates. The wall space allotted to them is a very large one, and marks an important stage in the programme of the French State to encourage the work of its living artists. A little over a year ago Monsieur Huisman proposed the regulation whereby a certain percentage of the sum granted for the erection and decoration of municipal buildings was to be reserved for painters and sculptors who would be commissioned to execute frescoes and bas-reliefs. The editor of *Apollo*, in a notice published in last month's issue, entitled "A Question in Parliament," in reference to the Giorgione panels recently acquired by the National Gallery, speaks of the expenditure of public funds on works of art and rightly submits that "funds set aside for artistic purposes should be used for the pleasure of a wider public, including the furtherance of living art and artists." If only the State would give more encouragement to living artists, and expend less on acquisitions for the National Gallery, we might then be justly proud, as are the French, in having done something useful for British art.

NOTES FROM NEW YORK

BY JAMES W. LANE



RED POPPIES

Demuth Memorial Exhibition.

The Downtown Gallery

By CHARLES DEMUTH

TOWARDS the end of Sir Percy Lubbock's "Roman Pictures" there occurs the description of an octogenarian painter, an American, as I remember, who has lived most of his professional career in Rome. He appears on a scaffolding in the act of completing either a fresco or a canvas, while the guests sip their tea below. Ever since reading this, I have thought that the original of the painter was either Elihu Vedder or old Ezekiel. Elihu Vedder, who died in 1923 at the age of eighty-seven, had lived in Italy, wintering in Rome and summering throughout Italy, but particularly in Umbria, since his thirtieth year. You might say that although an American, he is scarcely known in America beyond the private collector. That is because modern taste, which here has precious little use for the pre-Raphaelite influences that shaped Vedder's art, has passed him by. We have more use for Blake, who was, to be sure, a major factor with Vedder, but only when Blake can be divorced from allegory. Vedder's allegory was good, indeed it was simpler in design than Burne-Jones's, but allegory in paint is now in the United States out of fashion. Poor Vedder, however, is at last receiving some recognition from the American Academy of Arts and Letters (of which he was a member) by an exhibition of his works, which include—the most charming things of all, it seems to me—the oil *pochades* he did of Italian landscape. These *pochades*, many of them, were actually sketches not for landscapes themselves, but for comparatively insignificant landscape backgrounds to go with his large designs. They are brushed in with substantiality and

feeling, those of the Roman Campagna near Soracte, and of the Riviera near Bordighera, being fine, as though a Dutchman with a love of coursing clouds should sensitively feel the gaiety and roll of the Italian landscape beneath them.

Another memorial exhibition of note has been at the Whitney Museum in honour of the late Charles Demuth. Demuth (1883-1935) was one of my favourite modern American painters, not for his water-colour illustrations for certain volumes by Henry James and Zola, nor for his meticulous original oil or tempera creations of architectural arrangements (where he seems to me arid), but for his water-colour masterpieces of still-life. True painters of flowers, fruit and vegetables are rare. There are many acceptable ones, including no doubt a few greengrocers. But the man who is at once accurate and an artist is the man whose work you remember. Demuth had this way with still-life. First, he planned his block most carefully and never had as background more than the white, or at the most a slightly tinted neutral section of the paper. This set off his design, which is never sprawling. Secondly, his colours and his washes were glorious. The colours never seemed very intense, yet they shone with intensity. The washes never seemed thick, yet they were often too patently superposed, but they end up by giving you the feeling that the fruit or the vegetable is translucent. This method as applied to flowers gives them a marvellous fragility and delicacy. Demuth's flowers move in the Proustian world of suggestibility and infinite adumbrations. Indeed, he had intended, until

NOTES FROM NEW YORK

death intervened, to illustrate Proust's "A la Recherche du Temps Perdu." Most American museums now possess Demuths, but like Vedder's, his work is owned chiefly by fortunate private collectors, who so generously lent to the Whitney Museum's admirable show.

I do not know whether news of the new chemical procedure—the Hertz process—that brings to light hidden signatures on paintings is known to you or not. But Dr. Friedrich Hertz, inventor of the process, and Captain Suppance, his associate, recently arrived here to make further tests on masterpieces in America. Suffice to say, the process, which has already been tried at the Louvre and in the museums of Antwerp and Brussels, should be, if continuingly successful, of the utmost importance. It has thus far been instrumental in discovering in the Louvre, with the permission of M. Jamot, that three hitherto unidentified portraits there were the work of Cranach, and represented the family of Martin Luther. Here in New York, within the month, Captain Suppance reports that the process disclosed the first known lay portrait by Mariotto Albertinelli, who flourished as a Florentine painter of the XVIth century, and who is represented by religious paintings in the Louvre, at the Fitzwilliam, and in several Italian museums. Captain Suppance explains that the process, which has been fifteen years in the developing, involves the use of sculptor's plaster and chemical powder. First, the powder is dusted on, coating the surface of the painting to be studied. Then, a light plaster cast is made of the texture of the pigment. The cast is removed—without harm to the painting—coated with chemicals, and dried. After several days, all marks beneath the surface paint of the picture stand

revealed. Since it is still supposed that painters of the tre-, quattro-, and cinque-cento inscribed their signatures before starting work, often by incisions in the gesso ground, it can be realized that the Hertz process may yet make several more sensational discoveries.

You have probably heard all about the glories of the Heber Bishop Collection by this time. Though I am not an expert in jade, I think it is still regarded as the world's greatest collection of Ch'ing jades. It was acquired by the Metropolitan Museum as a gift in 1902, and it has just been given a new room with improved lighting. The catalogue of this gift, compiled by outstanding scientists, is in fact called by Mr. Priest, curator of Far Eastern art at the Metropolitan, "still the most monumental work on jade."¹ I should like to quote what Mr. Priest himself says of these jades:

"... China gives us the most continuous pageant of what a race can do (in art), and while one may prefer the brutal simplicities of Han and the fattened ease of Sung to the nervous brilliancy of Ch'ien Lung, there is no sense in putting a time limit on one's personal pleasures. . . . As a matter of fact, when it comes to performance, to versatility, to skill and finish, the Chinese reached a climax in the XVIIth and XVIIIth centuries. At no other time have such porcelains, such textiles, such jades been produced. They are incredible, and I am tired to death of hearing people say they are no good. The Bishop jade collection is a holiday comparable to the Russian ballet when Nijinsky and Karsavina and Pavlova were weaving their marvellous patterns before our inspired eyes, but in the jades the excitement is caught and frozen for all time. Furthermore, in addition to the sensual pleasures of sight and touch, there is an intellectual pleasure to be found in the study of their decoration, which is not a summing up but a sophisticated selection of patterns, of symbols, traditions, and ideas, skimmed like cream for the cultivated Chinese of their day."

¹ "The Bishop Collection: Investigations and Studies in Jade" New York, 1906.



FLIGHT INTO EGYPT

By WILLIAM BLAKE

Christmas Exhibition. Courtesy of the Metropolitan Museum of Art



NATIVITY LIMESTONE, PAINTED. French, late XVth century. Christmas Exhibition
Courtesy of the Metropolitan Museum of Art

Although the Bishop Collection has mostly Chinese jades, there are quite a few from India, Siberia, Europe, and both North and South America. The beautiful installation of cases with dark wooden plinths against walls of orange red is appropriate for the loveliness of the contents, and from many remarkable pieces I should like to emphasize the stunningly brilliant jardinières of jade flowers of the late XVIIIth century.

The Metropolitan drew upon its unlimited store of rarities to illustrate the Christmas story in art: specifically, "The Nativity," "The Adoration of the Shepherds," "The Adoration of the Magi," and "The Flight into Egypt." Forty paintings, prints, drawings and sculptures of all periods comprised the material. Chief of these, which included "The Adoration," by El Greco, and "The Nativity," by Fra Angelico, were a rare painted limestone Nativity, French, of the late XVth century, and two versions of "The Flight into Egypt," Schongauer's print (with the fig tree bending at Our Lord's command), and Blake's passive

wash version, where the travellers seem hardly weary.

You will remember that I wrote you in the summer of 1936 about the Rockefeller Cloisters that were arising in Fort Tryon Park. The work there still goes on, and the Cloisters, it is hoped, will be opened to the public this spring as a branch of the Metropolitan. In the meantime, Mr. George Grey Barnard, the sculptor, whose great collection forms part of the new Cloisters, is maintaining the old site of the Cloisters as a XIIth-century monastery. This he has been able to do through additional material that he had on hand. The masterpieces in this new museum are all, with the exception of a XIIIth-century Italian fresco, French or Flemish. Mr. Barnard formed them into a museum in order to show to the American school of sculpture which, as he says, "does not conceive through the chisel," what happens when artists do the opposite. The material, arranged as you would meet it in a church, a chapel, or a monastery, includes rare capitals, polychromed statues, oaken crosses, and polypths.



FROM THE BISHOP JADE COLLECTION
 K'ang-hsi. From the Imperial Summer Palace
Courtesy of the Metropolitan Museum of Art

BOOK REVIEWS



"ELI THE THATCHER"

By WILLIAM ROTHENSTEIN

From "British Country Life in Art," published by Country Life, Ltd.

(See below)

BRITISH COUNTRY LIFE IN ART. With an introduction by CHRISTOPHER HUSSEY. (London: Country Life, Ltd.) 7s. 6d. net.

Although this is only a small book, consisting mainly of reproductions of the pictures which figured in the exhibition organized last summer in aid of the National Trust by *Country Life*, it is sure to give even those who were not fortunate enough to see the show itself a great deal of pleasure. The exhibition was full of interest from many points of view, and this is reflected in the illustrations, to which Mr. Christopher Hussey has written an introduction well worth reading. One of the most satisfactory reflections on the show and on the book is that the contemporary artists who contributed to both have no need to fear comparison with their predecessors.

H. F.

JULIUS BAUM. *La sculpture figurale en Europe à l'époque mérovingienne.* 147 pp. 210 Figs. on 80 Plates. (Paris: Les éditions d'art et d'histoire. 1937.) 180 Frs.

This latest book by Julius Baum, thorough and lucid like all his works, is an attempt to throw light upon an age known in regard to its history but until

now still wrapped in considerable obscurity concerning its art. The aim of the author is to show how the various historical, cultural and artistic trends of Asia and the so-called "classical world" have in this art met and merged. With the appearance of the first Merovingians, Christianity, fostered by them, spread through Europe, creating a new and original art style. The author discusses in detail Strzygowski's theories on the subject: whence did the ancient Germans derive the "animal" forms in their ornament? According to Strzygowski and Anderson these ornaments travelled, from the Scythians, by a northern route to Scandinavia; but Baum, supported by Riegl's researches, inclines to the view that these forms originated in the Black Sea regions, reached the north by southern paths, through Italy, for they are found as early as 450 A.D.—fifty years before their occurrence in Scandinavia—in England on fibulae of Roman origin. This seems to be very convincing. His theory on the source of the so-called notched ornament, while new, is not so convincing. Wood was formerly regarded as the original basis of such ornament; now, from the fact that no decoration in wood has been traced in Europe beyond the VIth century but that examples of notching—not chiselled, however, but moulded—occur in metal work of Roman origin of a century earlier, Baum argues that the Germans owed not only their "animal" but their notched ornament to the Romans, and that these motives penetrated into Europe from the Black Sea by way of Italy. These theories will doubt-

less provide ground for further argument.

A further section of the work deals systematically with the various groups of monuments, describing not only sarcophagi and grave furniture, but jewellery and coins; as regards this latter sphere it is interesting to learn that the Langobardians imitated the Byzantine coinage, that Great Britain made her own, and that Scandinavia used Roman coins.

An appendix contains a detailed description of the plates, and the volume concludes with an excellent bibliography and index. Excellent, too, are the majority of the illustrations, mostly seen for the first time. The special merit of the book is the skilful manner in which cultural, historical and ecclesiastical material is blended with the history of Merovingian art into a lively and readable whole.

F. SCHARF.

HOW TO PAINT IN EGG TEMPERA. By VIOLA and ROSAMUND BORRADAILE. (Brighton: The Dolphin Press.) 2s. 6d. net.

This is a thoroughly practical and beautifully printed little guide for artists who wish to employ this exquisite medium. It is to be followed by a second booklet giving a detailed description of the craft side. E. A.

LEONARDO DA VINCI. The Artistic legacy of West European Art. By V. N. LAZAREV. Leningrad. 1936. 70 pp., 39 plates. (In Russian.) Price 8 roubles 50 k.

It is significant that Leonardo da Vinci, the rationalist, the mathematician, the intellectual and unsensual artist, who maintained that a picture could be lovely even if its colouring were hideous, provided it were well proportioned and well drawn, should form the subject of one of the most illuminating and the most sympathetic studies to be written by a modern Russian—by Mr. Lazarev, one of the most distinguished and appreciative art historians and critics in the U.S.S.R.

Mr. Lazarev has not set out to add to the large number of existing biographies of Leonardo da Vinci, nor has he primarily attempted either to write an appreciation of the artist's paintings, or to attribute a number of doubtful canvases to Leonardo or to any other artist. He is primarily concerned here with correctly estimating, first the culture of the Renaissance, then the character outlook and mentality of Leonardo; and as with Leonardo himself painting recedes with the passing years into a wholly secondary place, so does it hold a purely subsidiary position in this study of an artist who claimed that "a painter only requires three things—a thorough knowledge of mathematics, solitude, and an intellect."

These words are already in sympathy with the spirit of the U.S.S.R., but there must be something quite irresistibly appealing to the modern Russian in this mediaeval artist—the first man to break with the church, and with the well-established tradition that scientific works should be written in scholarly Latin rather than in Italian, the language of the people. To the Muscovite of to-day it must sound as if a contemporary were speaking when Leonardo cries, "mechanics are the paradise of mathematical knowledge."

If translated the book would certainly be of the greatest interest both to all students of Italian art, and culture, and also to those of the modern Russian outlook. The volume is well produced, and the omission of an index is not, in this case, disastrous. It is a pity, however, that the plates are not of better quality.

T. T. R.

PATRON AND ARTIST (PRE-RENAISSANCE AND MODERN). By A. K. COOMARASWAMY and A. GRAHAM CAREY. (Wheaton College Press, Mass., U.S.A.) \$1.00 post paid.

The theme of both the essays printed in this pamphlet is the present separation of artist and patron; the gulf which, in the words of the preface, "began in the Renaissance and has continued to widen ever since."

For this regrettable state of affairs the authors do not pretend to offer much in the way of practical remedy. It is true that Mr. Carey describes a system of training artists which he believes might help to bridge the gulf from the production side; but both he and Dr. Coomaraswamy are mainly concerned with explaining how the state of affairs came about, and demonstrating the features in our present social and philosophical systems which make for its continuance. This they do with considerable persuasiveness. Dr. Coomaraswamy's essay, particularly, is a first-rate exposition of what one can perhaps call the "Mediaevalist" attitude to art. As such it is admirably lucid, cogent and stimulating. But reading it, and similar lucubrations, one has all the time the uncomfortable feeling that it is all very true,

but somehow a little too easy. Anyone can see that our social system involves certain disadvantages, in the artistic sphere, as compared with the pre-industrial revolution system. But what profit, one feels inclined to ask, is there in these regrets? What is the good of pointing out all these evils without suggesting a cure? The remedy which the Mediaevalists imply, that we should somehow get back to an earlier social organization, they know perfectly well, in their heart of hearts, to be impossible.

H. R. W.

MODERN DESIGN IN EMBROIDERY. By REBECCA CROMPTON. Edited by Davide C. Minter. (London: B. T. Batsford, Ltd.) 8s. 6d. net.

Mrs. Crompton's "Modern Design in Embroidery" is a refreshing book.

Her aims are: To make design go hand in hand with technique; to show how embroidery can be studied as a creative art; to encourage the production of original work; to relate embroidery to the present and to bring new thought and life into the craft.

To design with your embroidery materials not merely for them; how important that is for the beginner and how often not realized even by the more experienced needlewoman! Mrs. Crompton's methods are set down simply and lightheartedly, largely through the medium of many excellent illustrations and diagrams.

Plates XIVb, XXI, XXIIb, XXIV, XXV, XXXV, XL, XLVI, L, should prove an irresistible enticement into original design to many whose previous creative efforts have been limited to fulfilling the request, "Mummy, draw me something." They show what delightful effects can be attained by the bare elements of stitchery known to every housewife plus a naïve convention of drawing such as she often employs to entertain her children.

The illustrations (which, incidentally, could be much more readily consulted in relation to frequent text references if indicated by page numbers simply) show clearly many ingenious ways of achieving pattern and enrichment through the use of simple devices, including novel applications of the sewing machine. At the end of the book are an appendix of useful hints and forty-eight diagrams demonstrating the construction of various stitches.

M. L. H.

MODERN PAINTERS AND SCULPTORS AS ILLUSTRATORS. Edited by MONROE WHEELER. (Museum of Modern Art, New York. London: George Allen & Unwin, Ltd.) 8s. 6d. net.

A slender volume of considerable interest. The word "modern" in the title covers artists not only of the two or three living generations, but also Delacroix, Degas, Forain, Max Liebermann, and others, more or less recently dead. Characteristic of them all is individuality of technique to accompany and make manifest their individuality of outlook. A further, but perhaps the vital characteristic, is the sense of design which they nearly all share with equal acuteness. Perusal of the page is therefore extraordinarily stimulating, if for no other reason than that it convinces one how wide of the mark are those who think that there is only one technique or style proper to book illustration. The editor's preface is also well worth reading.

H. F.

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THE STONE BREAKER

In the Walker Art Gallery, Liverpool

By permission, from "Narrative Pictures," by Sacheverell Sitwell. B. T. Batsford, Ltd.

By JOHN BRETT

BOOK REVIEWS

NARRATIVE PICTURES. A Survey of English Genre and its Painters by SACHEVERELL SITWELL, with Notes on the Illustrations by MICHAEL SEVIER. (London: B. T. Batsford, Ltd.) 21s. net.

Every picture is "narrative"; every work of art "tells a story"; the only difference is between those that are intended to tell a particular tale, and those that leave the spectator free to interpret the work according to his time, place and mentality. Ever since the advent of the Impressionists, however, the telling of a particular story in a picture was regarded as a lower form of art, the higher forms being concerned with the more or less precise or scientific statement of naked visual facts. Thus Monet managed to get eighty-three different paintings out of the visual facts surrounding a single haystack—eighty-three different "stories." Nor did the advent of Cézanne signify any fundamental change in the attitude of the artist to his subject-matter which latter continued to be regarded merely as a "jumping-off board."

The Surrealists of to-day, however, are the exact modern equivalent to the story-telling picture of the XVIIIth and XIXth century, and the only change is in the source of origin of the "plot."

Mr. Sitwell evidently intended to confine himself to the pictorial equivalents of literary anecdotes of which William Hogarth is the "father," at any rate, in England. However, he includes, also, pure statements of facts as, for instance, Zoffany's "Lapidaries," John Brett's "The Stonebreaker," and Fred Walker's "Spring." John Brett's "Stonebreaker" (see colour plate facing this page), is even more purely realistic in conception than Courbet's picture of the same subject, painted some years before and with a distinct "propaganda" purpose. John Brett's painting is, however, remarkable in that it pursues precisely the non-narrative aims of the later Impressionists, only using pre-Raphaelite methods to attain atmospheric light. The author's categories however are so uncertain that he compares incompatibles, Hogarth and Verrio, and professes to see a resemblance, even a physical one, between Phil May and Picasso. To one who, like myself, has seen both artists in the flesh, the physical resemblance is simply non-existent; the other resemblance is legitimately debatable, but to me seems quite absurd. Or isn't it? Phil May once answered my question to him: "What is art?" *tout court*, "B—— rot!" Might one expect a similar answer from Picasso? I trow not.

Having made these reservations concerning Mr. Sitwell's critical standpoint, one must pay him one's debt of great gratitude for having rescued from oblivion a gallant company of the unjustly despised and rejected who really represent the core of British national artists, in contrast to the greater but international ones—the Turners and Constables. Nevertheless, even amongst the former is at least one of greater stature, Samuel Palmer, to wit. Samuel Palmer reached, at least during certain periods of his life, almost the stature of a great artist and one of the most original minds of all time. The author does him justice. Mr. Sitwell deserves further and special thanks for his account of that unhappy man and potentially considerable painter, Richard Dadd, whose life was, perhaps, the most tragic that has ever been suffered by any artist.

Altogether this extremely readable book surpasses in interest and importance even its companion volume "Conversation Pieces." Mr. Michael Sevier's notes on the illustrations are again a welcome and important feature, and the illustrations, some of them in colour, include a large number of quite unknown paintings, amongst them some entertaining and remarkable Cruikshanks.

H. F.

BYZANTINE PAINTING AT TREBIZOND. By GABRIEL MILLET and D. TALBOT RICE. (George Allen & Unwin, Ltd.) 50s. net.

This handsome volume is illustrated with fifty-seven plates in collotype, which vary in quality, a fact which is not surprising, since many of the original photographs were taken by Professor Millet as long ago as 1893. The book records also the later expedition of Professor Talbot Rice in 1929, and since most of the material photographed has in the meantime disappeared it is a document of importance to all who are interested in Byzantine painting of the period corresponding to the Renaissance in Europe. The vast iconographical knowledge of Professor Millet and the growing prestige of his younger colleague combine to render this first of the "Courtauld Institute Publications on Near Eastern Art" a necessary addition to any serious art library.

W. K.

LA PEINTURE FRANÇAISE D'AUJOURD'HUI. By DORETTE BERTHOUD. (Paris: Les Editions d'Art et d'Histoire.) 20 francs.

This is a short and simply-written account of the various and often conflicting conceptions of art which characterize the paintings of the Ecole de Paris of to-day. Beginning with Matisse and the Fauves, the authoress takes practically all the well-known leaders and some of their followers in her stride and cultivates a laudable objectivity.

E. A.

BOOKS RECEIVED

ART WITHOUT EPOCH. Works of Distant Times which still appeal to Modern Taste. 140 Reproductions. Selected, arranged and explained by Ludwig Goldscheider. (London: George Allen & Unwin, Ltd.) 7s. 6d. net.

THE DISASTERS OF THE WAR. By FRANCISCO DE GOYA. Eighty-five etchings reproduced in actual size. Introduction by ELIE FAURE. (Vienna: The Phaidon Press. London: George Allen & Unwin.) 6s. net.

DECORATION FOR THE SMALL HOME. By DEREK PATMORE. (Putnam, London.) 10s. 6d. net.

CITY AND COUNTY OF NEWCASTLE-UPON-TYNE LAING ART GALLERY AND MUSEUM. Illustrated Catalogue of the Permanent Collection of Water-colour Drawings. With biographical and descriptive notes compiled by C. BERNARD STEVENSON, Curator. This collection is rich in water-colours of all periods from the XVIIth century to the present day. It is remarkable for the discernment shown by the founder and his successors in the acquisition of works that are attractive on their own account and important in the history of the art. This illustrated catalogue therefore becomes of great importance as a reference book especially on account of the curator's excellent concise but informative notes.

LONDON COUNTY COUNCIL SURVEY OF LONDON. Issued by the Joint Publishing Committee representing the London County Council and the London Survey Committee. Under the General Editorship of Sir GEORGE GATER (for the Council) and WALTER H. GODFREY (for the Survey Committee). Volume XVIII. The Strand (The Parish of St. Martin-in-the-Fields, Part II). Published by the London County Council, The County Hall, London, S.E. 1. 21s. net.

GLASS AT THE BURLINGTON HOUSE EXHIBITION

THERE is here the chance of seeing gathered together the pick of the finest XVIIth-century glass in England, a chance that probably will not occur again in a lifetime. One admits to a certain disappointment at not finding more examples of the plainer, everyday vessels in the English section, but one does not know the problems involved.

The exhibits are housed in two cases, one for Continental, and one for English glass. The Continental case, as is inevitable, gives only a very brief summary of European glass at that time. The beakers, Nos. 899 and 901, are delightful vessels, and claim attention both for their form and for their very thick, dark green metal, a variety of the forest glass so much used in Germany.

No. 905 is interesting on account of its decoration of pale blue-and-white opaque trailing. In this connection anyone who considers the opaque or air twist to be English inventions should look at No. 915. This is a fine example of the *Flugelglas*, a well-known type almost always decorated with opaque, or coloured, and sometimes air twist.

★ ★ ★

On approaching the English case one is immediately struck by the glasses on the upper shelf, and by the great difference between Continental products and our own, though all were influenced directly or indirectly, by Venetian practice. This difference was dictated by the thick English lead metal introduced about 1674. Here again one proffers a small personal criticism of the group of three possets. Though differing in detail they are fundamentally the same, and this repetition introduces a false note.

At the other end of the shelf is the splendid covered bowl, the finest of its type known, and complete in every detail. The form of these bowls is, I think, exceptionally pleasant and satisfying.

In the middle, in all its splendour, towers the amazing goblet from the Garton Collection at the London Museum. Made obviously for some non-utilitarian purpose, it remains the high-water mark of English Baroque glass.

On the lower shelf No. 889 holds pride of place in the heart of the enthusiast, because of a little blob of glass stamped with the head of a bird. This is the seal used by George Ravenscroft, the originator, so far as we know, of glass of lead. To the student the bowl is of unusual interest, even for a Ravenscroft, being, to the best of one's knowledge, the only example of his sealed work to remain uncrizzled.

Both the jug (No. 892) and the flute (No. 886) belong to the earliest period of lead glass, and both are crizzled. Not being sealed they have not the same saleroom value as the bowl, but to the student of glass they are, if anything, of greater interest.

Of the next period, about 1685, the most notable example on the lower tier is, to my mind, No. 874, a large Romer complete with ringed cover. For the type it has an unusually deep and cylindrical bowl. Needless to say the workmanship is of the highest class.

It is not possible to continue the enumeration, so I will pass on to the latest exhibit, No. 891, Mr. Bacon's goblet of about 1690. Here we see the fully developed English tradition. These baluster glasses are not given the credit they deserve, for they rely almost entirely on form and proportion, the foundation stones of all good art. F.G.

TWO QUESTIONS OF POLICY

BY THE EDITOR

We cannot help thinking that the Giorgione controversy which—at the moment of going to press—is still raging in the newspapers, though harmful, surely, in some respects, may in the end turn out to be a blessing in disguise.

It is quite clear that it would never have arisen had not the authorities of the National Gallery acted, according to custom, as the representatives of a collector, this collector being the nation. At all events, these four little panels could only come near the value paid for them in cash as "collector's pieces," *i.e.*, rarities that happened to fill a gap in a collection. If the National Gallery had owned, say, Giorgione's "Tempest," the authorities would, doubtless, have ignored this little set unless they could have come by them "for a song."

The question then arises how far the authorities of a National Gallery are justified in thus taking the collector's point of view. If a private collector is "weak" in, say, Giorgiones or in Titians, or what not, or if a School is not represented in his collection at all, he will obviously seek to remedy this deficiency at any

cost, particularly if there is a rival collector in the field. It may then become a duel to the joy of the Trade. And why not? It does no one any harm, and makes the money circulate, no matter whether the object itself is of first-rate or fifth-rate importance. The question, however, is whether we, that is to say, the nation, can indulge the authorities of a national institution to that extent. It is, after all, *our* money they want, and spend. Can we afford to do the greatest good to the smallest number? For this is what it comes to. Only those who can see, in this case, Giorgione's own hand unmistakably in these panels will, possibly, derive fourteen thousand pounds' worth of pleasure from them. To the rest their value drops by degrees until it is reduced in the eyes of the insensitive to—*nil*. We live in a democratic state, and if we unfortunately escape the blessings of a benevolent autocrat with good taste we are also, let us remember with gratitude, spared the futilities of an autocrat with bad taste. It would seem, therefore, that a democratic policy should prevent the authorities from becoming, on the one hand, too *dilettante*, in the

ROUND THE GALLERIES

XVIIIth-century sense of the word; on the other from flattering the majority too outrageously by pandering to their uncultivated palate. In other words, a *national* gallery is, or should be, a place of spiritual refreshment and education for the whole nation, not for connoisseurs only. Such a policy would require the purchase of works of art only if they were either of supreme æsthetical, as distinct from art-historical, importance¹—this for refreshment; or if they were of national significance—this for education. We do far too little in this sense by way of illuminating the history and evolution of art in this country; not to mention the niggardly patronage of our living artists. Other countries, some of them much poorer, are both wiser and more generous in the support of both of these causes.

It seems to us, then, that the case of our national galleries is quite different from that of a private collector, who is often actuated by motives hardly different in kind from the passion of a philatelist. We have no business, nationally speaking, with this kind of collecting, unless we do so out of private funds, voluntarily contributed for such purposes.

The controversy proves, however, also that there is something else wrong, something that concerns not only the nation, but the private collector and even the dealer; and that is the status of the expert.

In the present case experts have asserted that the four charming little panels are (1) by Giorgione; (2) by

¹ Works of Art of supreme importance are worth a high price because in addition to their national value they attract visitors from all over the world, and thus, in the long view, pay a perpetual interest on the capital expended.

Palma, (3) by Previtali. We can see no reason why other experts should not add to this list, on equally good authority; nor would it matter if money values were not involved. These, however, have jumped—if the statements that have appeared in the Press are correct—from four pounds to fourteen thousand pounds, or even to thirty thousand pounds, and now look like dropping almost as sensationally. And all this only because the experts are unable, in the absence of objective material evidence, to do any better than the rest of us, namely to give a personal opinion.

Such a state of affairs is obviously ridiculous. It is also lamentable. The paintings are what they are. Their *real* value lies in this fact and in this fact alone. They are still the good little pictures they were—all the rest is either pure sentiment or pure business. Collectors, and national collectors above all, should buy only upon *real* value, and should pay as much as they believe this real value to be worth. There is nothing that *really* matters in a name. There are crowds of unimportant or indifferent works by old masters, probably perfectly genuine, but that does not make them any more desirable except in the eyes of the experts and collectors of names. If Homer sometimes nodded are we to believe that Apelles never slipped? If collectors stopped buying names for investment and began to buy pictures for pleasure it would be better—in the long run—for all concerned.

Should this controversy result in this consummation so devoutly to be wished, it will have served an excellent purpose.

ROUND THE GALLERIES

EXHIBITION OF OLD ITALIAN, FLEMISH AND FRENCH ARTISTS AT THE MATTHIESEN GALLERIES
11, CARLOS PLACE, GROSVENOR SQUARE

Two rather distinct and separate ideas commend this first exhibition of Old Masters by this firm to the visitor. The first is that the exhibits are especially suitable for colonial and provincial galleries that possess no works of the old Italian, Flemish and German schools. For here may be found examples of both the greater and the lesser names of the three schools represented by good and occasionally excellent examples. In the First Room are, for instance, an excellent Patinir "St. John in the Wilderness," an important Quentin Matsys "Lamentation over the dead Christ," a Jerome Bosch and a particularly interesting "Temptation of St. Anthony" by his follower Pieter Huys. Albert Bouts, Joos van Cleve, Lucas Cranach are other names that are represented by good examples all in wonderful condition. Downstairs, apart from specimens so widely different in time and place as Herman Wynrich of the Early Cologne School and Lo Spagna, there is a room full of Italians, Pisan, Perugian (Fiorenzo di Lorenzo), Siennese (Pietro Lorenzetti and Girolamo di Benvenuto), Florentine (Raffaellino del Garbo, Benedetto di Ghirlandaio, &c.). Venetian (Alvise Vivarini), Roman (Archangelo di Cola di Camerino) are all represented, apart from the attractively naïve equestrian sculpture, illustrated on this page, and some Flemish sculpture representing the "Descent from the Cross."

The second idea arises out of the fact that all the contents of the downstairs gallery make an extremely decorative ensemble which suggests that a private



LOMBARD SCULPTURE (WOOD). XVth century
From the Old Master Exhibition at the Matthiesen Gallery



DUCK SHOOTING

At Messrs. Frank T. Sabin's Galleries

By SAMUEL HOWITT

collector desiring to commence collecting might do worse than to begin here, for, so far as I can judge the expense would be comparatively moderate, having regard to the quality of the examples.

OLD SHOOTING AND FISHING PRINTS AT MR. FRANK T. SABIN'S GALLERIES

This exhibition will obviously attract sportsmen. Woodcock, pheasant, grouse, snipe, partridge, hare, duck shooting as practised by our grandparents or great-grandparents a hundred and more years ago are all illustrated by artists with names as famous as Morland, Ben Marshall, Henry Alken, George Stubbs and others. The sporting interest is, however, not the only one. For example, the rare set of six etchings by Samuel Howitt (see illustration) (*circa* 1765-1822) were hand-coloured by the artist himself and consequently show a delightful freedom. Robert Dodd's aquatints, after Julius Cæsar Ibbetson, representing "Woodcock and Pheasant Shooting," have an artistic unity unusual for the time. The celebrated Bartolozzi co-operated with the almost equally well-known Samuel Alken in the production of the stipple and aquatint engraving of "The Return from Shooting: His Grace the Duke of Newcastle," by Francis Wheatley, R.A., of the "Cries of London" fame. This is a really noble print. For the sportsman it has the additional attraction that, as the informative catalogue tells us, it "depicts the original Clumber spaniel in standard perfection."

EXHIBITION OF DRAWINGS AND ETCHINGS BY REMBRANDT, AT THE BRITISH MUSEUM

The British Museum Print Room exhibitions are not always as well arranged, as intelligible and enjoyable as this one. One finds oneself sometimes in these exhibitions unnecessarily involved in trying to connect the prints on the wall with references to them in the complicated catalogue. Here all is plain sailing. The novice finds the drawings and the etchings arranged in chronological order, and the introduction will tell him all he needs of theoretical information. Perhaps, Mr. Hind has stressed the technical aspect of etching a little too much at the expense of emphasizing the, on the whole, more significant drawings, or rather of the drawing which, of course, the etchings have in common with the direct drawings. Rembrandt stands in this respect alone. He drew for study as other artists do; but there is comparatively little of that kind of thing in this show. He drew mostly for the purpose for which other people write. There is hardly the figure of a man, a woman, a child, as drawn by him, which only tells one about their appearance and action: in nearly every case can you see what they are thinking and almost hear what they are saying. As an instance take the early "A Man Preaching" (St. Paul at Athens?) (15), or the somewhat later "Christ conversing with Martha and Mary" (30). The close neighbour of this last one is called "Study of a Woman Seated" (29); obviously the title is incomplete, for the words "in thought" should be added. It is this all-pervading

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element of thought always expressed with a quite astounding economy of means which raises Rembrandt above all other artists. It is found even in his landscapes, which have, by some magic, a personal quality difficult to express in words. Compare, for instance, the "Landscape, with a Village Street beside a Canal" (102) and "A House Amid Trees on the Bank of a River" (103), or the "Sketch of an Encampment by the Roadside" (113). And how varied, how sure his means are. Sometimes the line has the leading part, sometimes the wash or, in etching, the tone; the two elements change their parts as occasion demands. How much there is for the spectator to enjoy, the artist to learn—and yet, for the artist, how impossible to do so! To draw like Rembrandt, even to etch like him, one must be Rembrandt. Where is Whistler, where Bauer, and the rest?

A grand show! and an appropriate one, having regard to the Burlington House exhibition. And if I may whisper it: So far as I am personally concerned you can have the whole of Burlington House with the exception of two of the Rembrandts there for one drawing in the Print Room.

ODILON REDON EXHIBITION AT THE WILDENSTEIN GALLERY

There is not one picture in this show that is merely a picture; everyone is an experience of a *soul*. I dislike using this word, but I know none better. Ordinary pictures are records of an eye, illustrations of a text or juxtapositions of things seen taken from their cold storage in the artist's brain. Odilon Redon's paintings and drawings, even when he apparently remained coolly objective in the rendering of nature, as here in "The Cliffs," "Boats," or "The Road," seem to be recounting an experience in a new dimension; we cannot simply call it the fourth dimension, since that is now identified with time, whereas Redon's is manifestly one of space. Even his plain flowerpieces, such as a "Vase of Flowers" or a "Bouquet of Geraniums," seem to be enveloped in this mysterious space. Only the "Red Vase" differs; it shouts, which makes one think that perhaps Redon's usual dimension is that of silence. No; it is not quite that. The "Astral Head," with its red scarf and its exultant white flower, evidently *sings*, but sings against the silent background. There is then music, but it is the mystic music of the spheres rather than a terrestrial plainsong. Monsieur Roger Marx tells us in his foreword that Redon disapproved of the Impressionists, because they were too closely bound to the object. "Their ceiling is too low for me," he said. As it happens there is a picture in this exhibition, "Apollo's Chariot," which, at a first glance, looks like a sketch for a ceiling decoration of that most skilful of all scenic artists, Tiepolo; the second glance reveals that this chariot has sprung from the mind of a mystic, not a decorator. "The Birth of Venus" from a shell that frames her like the *Mandorla* a Madonna must confirm a Freudian in his faith.

It is not clear why an artist of Redon's spirituality should be linked with mediæval's like Bosch, Brueghel or even Dürer, still less with Turner—in spite of the fact that Redon's "The Dream"—a figure subject—looks at a distance like a late Turner landscape. The mediævals even beyond Dürer and Luther could throw inkpots at the Devil, and Heaven and Hell were nearly postal

addresses. You went to Heaven and you went to Hell, and you knew the roads to either. Redon's is not a geographical concept. Still more surprising is comparison with "Boecklin and many of the pre-Raphaelites," Boecklin's temperament included what a German biographer of his calls "Kneipseligkeit," which one can only attempt to translate as "Booze-blissfulness"! How can one associate that with the pre-Raphaelites of whom, incidentally, there never were many, or with Redon. The affinity with Ensor which is also claimed for him is perhaps more justifiable, but when all is said Redon remains, even in France, entirely *sui generis*, and even those who claim him as a forerunner of the "surrealists" can only do so because surrealism is what one may perhaps designate as "dialectic immaterialism." And whatever else may be true or not about Odilon Redon—he was always an excellent painter.

DUTCH STILL LIFE AND FLOWER PAINTINGS AT MESSRS. TOOTH'S GALLERIES

To understand XVIIth-century flower and still-life paintings, such as this charming exhibition exemplifies, one must remember that the artists were not prompted by an æsthetic urge for self-expression. They were "Ersatz Fabrikanten"—makers of substitutes for the natural products. The united poppies and lilies of the valley and tulips and roses, or grapes and gooseberries and raspberries and pears and nuts, and wine and lemons regardless of the seasons, because their "customers" liked to see and smell, or eat and drink these things, and liked to be reminded of this fact in and out of time. In the early painting—dated 1617—by Floris van Schooten you can clearly see the artlessness of the display. It is "A Table Laid with Fruit," a two-dimensional table with two-dimensional fruit, it is true, but not a picture, not an æsthetic unity. With the considerably more advanced Jacob van Hulsdonck (1582–1647) you can see that his "Fruit and Flowers on a Table" are clearly two separate presentations on the same canvas. Osias Beert (1622–1678), being a little later, has arranged his display symmetrically with an open artichoke to hold it in its place. It is, in fact, not until we come to William Kalf (1622–1693) that we see an artist who has conceived his subject "Still Life with Candle and Delft Vase" as a design, a unity to which, in addition, not only objects but textures give variety. Next to him William van Aelst (1626–1688) shows most concern for this unity, and Jan Weenix (1640–1719), better known for his sporting still lifes, has in this rare flowerpiece contrived an astonishing cohesion of design in his "Flowers." It would seem here that a marigold in the right place is mainly responsible for his success. Examples by Rachel Ruysch, Jan van Huysum, Simon Verelst and others complete this most enjoyable show.

CONSTANTIN GUYS AT THE LEGER GALLERIES

This is the best exhibition of Constantin Guys's work, I believe, that has been seen in London. Guys's life was, it seems, too long (1805–1892) for the good of his reputation. He was regarded as a mere journalist illustrator in both France and on the *Illustrated London News*, for which he began to draw in 1848. Apart from the topical news drawings such as the "Prisoners Taken on the Plains of Balaklava," or some others, such as the "Carosse," for



LA LOGE

From the Guys Exhibition at the Leger Galleries

By CONSTANTIN GUYS

which he had an effective formula of brown and blue, his forte is the summing-up of women of the grand- and the demi-monde, of officers, men of fashion, horses and carriages, in a few lines of the pen and slight, light washes. Face and features generally did not matter: one can guess what they were like from the line of the waist, the shape of the bust, the cut of the skirt or the coat; neither did the anatomy of horses or the body of carriages count. One takes them for granted. Really it is all formula invented *ad hoc*, infinitely varied yet always fundamentally the same, and used with astonishing effect. Compare Manet's "Bois de Boulogne" and Guys's "Aux Champs Elysées"; compare Renoir's "La Loge" and Guys's drawing of the same title. It is great fun to deduce from these comparisons the difference in mental make-up between these three artists. And then later one thinks of Lautrec, so near to Guys and yet such miles away. This show is full of good stuff.

THE PASTEL SOCIETY AT THE R. I. GALLERIES

The Pastel Society, with which is incorporated the Pencil Society, held its thirty-ninth exhibition. Only the fact that the number of these recurring events is stated on the catalogue makes one realize that it is not the ninth or the thirtieth, for its exhibitions follow each other in contents with the monotony of recurring decimals. What is so curious is that the society evidently knows what a good pastel is, for it hangs Mrs. E. Granger-Taylor's work in the place of honour. How says old Ovid: "Video meliora proboque; deteriora sequor." That is the case of most of these members. Suffice it,

then, to state that if prettiness and sound realism be the aim, then they might at least attempt to rival Albert Collings with his "beauties," or Arthur Wardle with his admirable "beasts." For the rest, only A. H. Knighton Hammond's "Patience" and "The Dining Room"; Alfred Palmer's "Venice, Rain," Keith Henderson's irrepressible personality in his several contributions; Professor Luigi Amato's sound academicism, W. B. E. Rankin's "slickness," and Steven Spurrier's freedom deserve to be mentioned; as does also the quite admirable portrait bust of the late Adrian Stokes, R.A., by E. Whitney Smith.

EDWARD MELCARTH AT THE REDFERN GALLERY

Edward Melcarth is an American painter of distinct promise. I do not know whether he is as young as his work suggests; he may well be older, for in certain respects it is quite mature. He has a strong Rouault-like sense of colour orchestration, and it is rather a certain inconsistency in his treatment of subject matter that makes one surmise his youth. For example the "Harlequin" both "with Guitar" and without, suggest Picasso's influence; "Jeune Amour" suggests the "Death of Procris" conception from the Piero di Cosimo in our National Gallery; "Dinner Time," with its Titian-blue sky, its wry drawing, its weird, rather sinister imagination; the grotesque "El Rey" with its allusion to Titian's "Entombment"; these and other things imply that he has not yet found himself. Throughout it all, however, the intense, darkly luminous colour scheme gives one the impression of an artist with very pronounced gifts.

ROUND THE GALLERIES

NEW PAINTINGS BY JOHN ALDRIDGE, ANTHONY AYSCOUGH, C. BRANSON, KATHERINE CHURCH, IVON HITCHENS, FRANCES HODGKINS, EDWARD LE BAS, SINE MACKINNON, KATHLEEN MURRAY, WINIFRED NICHOLSON, LADY PATRICIA RAMSAY, ADRIAN STOKES, JULIAN TREVELYAN AND EDWARD WOLFE, AT THE REID & LEFEVRE GALLERIES

It was a good idea to hang the work of these fourteen artists in individual groups. It made it much more agreeable and enlightening for the spectator. The show is enjoyable—all the artists are talented and, with the exception of Edward Le Bas, who is plainly a descendant of the Monet-Sisley school, all "modern." Amongst these moderns a distinction may be made between the "light" and the "heavy" painters. Typical of the former is Winifred Nicholson; of the latter C. Branson. There is unfortunately no room to go into details. In any case, Frances Hodgkins has had quite recently a show of her own there which has already been noticed. I must content myself with mentioning a few of the more remarkable exhibits; they are: Winifred Nicholson's slight but delicate "Orchis"; Sine Mackinnon's rich "Var Spring Time," Katherine Church's "Still Life with Rubber Plant," Lady Patricia Ramsay's Triptych, "Seefans and Coral," John Aldridge's "River Plant." In a class of their own are Julian Trevelyan's most entertaining *Collages*. The ingenuity with which these landscapes have been stuck together out of various pieces of printed or coloured papers with only a sparing use of drawn lines, is not only remarkable, but effective, and suggest that art schools might do worse than train their students to see "significant forms," and to organize the consequent shapes in telling rhythm by the same means.

LOAN EXHIBITION OF PAINTINGS BY MRS. IRVING T. BUSH AT THE FINE ART SOCIETY

The catalogue of this exhibition tells us that Mrs. Irving T. Bush's paintings "belong to the group of creative activities which are largely directed by subconscious processes"; and also that the artist makes "no pretence of understanding the subjects she paints nor the methods by which they are evolved, works in response to a driving urge and without a definite plan." It sounds rather impressive and metaphysical, or, as we now say, psychological.

The plain truth, however, is that all creative activities are "largely directed by the subconscious" and that works produced "without a definite plan" are so much the worse for the lack.

In Mrs. Bush's case this is a pity because the artist manifestly has imagination and, one feels, could acquire the necessary technical ability if she permitted her intellect to hold the reins. This by no means implies any sacrifice of the imaginative, or, as she would probably call it, the subconscious activities of her mind, but it would insure her against the loss caused by the frittering away of really good ideas through technical insufficiency. There is no mistake that this lady has something to say. "War," with its inane marchings to and fro, and the Golgotha scull-heap in the foreground; "Kubla Khan," with its strange pleasure domes; "Peace," an ironical comment evolved no doubt from the memory of a painting of "Ophelia," not to mention the flowers

modelled in oil pigment; all these things make one regret that so imaginative a person should hold the intellect in such contempt.

I have read somewhere that the lady came to London to do some shopping and is showing her pictures *en passant*. Would she, I wonder, do her shopping subconsciously; and, if not, why not?

TOULOUSE-LAUTREC PAINTINGS AND DRAWINGS—LOAN EXHIBITION FOR THE BENEFIT OF THE MUSEE D'ALBI, FRANCE, AT MESSRS. KNOEDLER'S BOND STREET GALLERIES

Our New York Correspondent discussed the significance of the Toulouse-Lautrec exhibition, which was then in New York, in his January Notes. I may, therefore, confine myself to a few remarks. First of all, it is fortunate that the exhibition in Messrs. Knoedler's London galleries is to be extended to February 10th. This will at least give some of our readers the chance of seeing it after this notice has appeared; for see it they must. This loan from the Musée d'Albi contains some of the artist's finest and most characteristic work. For examples I would mention "Chilperic aux Variétés" of 1896 and the "Au Salon" of 1894. The show brings one thing home to one: Toulouse-Lautrec was *always* a magnificent draughtsman; he was never a magnificent painter. Here, for instance, the unusual "Comte Alphonse de Toulouse-Lautrec conduisant son Mail-Coach à Nice"—reproduced in our last number—is the best example of his painting, and the "La Robe à Train," the worst. "La Modiste," "Femme nue devant la Glace," "La Toilette," "Madame Poupoule," and especially "La Blanchisseuse," are all, so to speak, near-paintings, and admirable ones at that; but they still belong to a magnificent draughtsman's art, a draughtsman who had learnt—after the oriental manner—to draw with the brush. And one other thing: Toulouse-Lautrec was interested in his "types," and horribly honest about them; compare the "Madame Lucie Bellenger," to two portraits of "M. Desire Dihau, Basson de l'Opera," "Le Baiser," "Le Sopha"—in fact, any and all, though they are not all as complete and successful as those mentioned. At all events, the show is of first-rate importance.

MARS EXHIBITION IN THE NEW BURLINGTON GALLERIES

This is an exhibition of new architecture organized by the MARS Group; Mars apparently standing for Modern Architectural Research. If one were asked whether one would prefer to live in the horrible chaos of the street scene depicted on the wall upstairs, or in the cosmos of the "Concrete City" of the model exhibition downstairs, the best of us would in desperation have to choose the former. That is the problem which demands much further Research than the Martians have yet realized. We have no room, unfortunately, to substantiate our verdict in these columns.

SHORTER NOTICES

The very striking head of James Joyce, by Sava Botzaris, reproduced overleaf, is intended to give a foretaste of his exhibition which will open at the beginning of February at the Leicester Galleries. Sava Botzaris is well known as a caricaturist as well as a sculptor, and it



JAMES JOYCE

From the Sava Botzaris Exhibition at the Leicester Galleries

will be found that he concentrates upon character in his sculpture even when he is not caricaturing. Nevertheless one of his assets is precisely the fact that he can invest his sculpture with a certain liveliness too often absent from the more academic exponents of the art.

GUY BAER, WHOSE EXHIBITION OF PAINTINGS PRECEDES the Odilon Redon room in the Wildenstein Galleries, is the greatest imaginable contrast to the French dreamer. Guy Baer is positive, earth bound, extremely clear and clean in form and in technique. He paints what is in front of his eyes, allowing himself such modifications of the colour-scheme as seem to him desirable. "Grey Weather, Provence" thus looks like a polished Cézanne; "Provençal Garden" and "Red Roofs, Provence" are nature also tidied up, but with strong hot colour relieved by the green. "Heron" is a fine still-life, restrained to suit his personal, but rather uncertain sense of colour, uncertain because it has betrayed him in the still-life called "Abundance."

F. BATESON MASON, WHO EXHIBITS HIS PAINTINGS AT the Storrán Gallery (5, Albany Court Yard, Piccadilly), is an artist with manifestly a strong feeling for colour rather in the Christopher Wood mood, and, of course, also under Cézanne influence, as are most of our young artists. "Landscape, Provence," which the Manchester City Art Gallery has lent, is one of his best. "Tarn by Scafell" and "Great Gable and West Water" suggest El Greco rather in the manner in which that influence is also seen in some Nadia Benois's landscapes; "Miss

Stafford" is an interior with a most satisfying unity of colour; only it is a pity that little Miss Stafford's legs are so thin.

AT THE SAME GALLERY ARE DRAWINGS BY ENGLISH sculptors. Were I told that the artists represented were Civil Servants, *Punch* illustrators or members of the Ancient Order of Buffaloes, I should be equally enlightened, for, with the exception of Eric Gill's and Leon Underwood's, there is little to suggest that these drawings by Frank Dobson, Tim Brown, F. E. McWilliam, John Skeaping, Henry Moore, &c., are specifically sculptural. Henry Moore's sheets of drawings are delightful patterns—each sheet forming a complete design made up of separate units; but what these have to do with sculpture, even with Henry Moore's peculiar category of the art, remains to me a mystery. R. P. Bedford's coloured drawings of plant forms, however, are, in relation to his own sculpture, plain sailing. One thing one does, however, wish from the bottom of one's heart, namely, that these sculptors were not what Mr. Sevier tells us they are, viz., "inspired searchers for new forms and rhythms in plastic art." They will never find them, for if there is one thing certain it is that forms and rhythms are eternally immutable.

RECENT WORKS OF MARC CHAGALL WERE ON VIEW AT the Mayor Gallery. Marc Chagall is not "a man after my own heart." He has a sense of colour and of design, and he is reputed to have some affinity with Odilon Redon. But Redon was a man; Chagall seems to me to be the eternal and extraordinarily sentimental adolescent. If these are recent paintings he surely has had time to get over this unhappy state by now. Only in his more particularly Jewish subjects can I find a more serious note, a note of tragedy with which one can sympathize.

MICHAEL STEWART'S EXHIBITION OF DECORATIVE paintings and water-colours at the Calmann Gallery (42, St. James's Place) are most attractive. He has a colour-sense of his own based principally on a violet, yellow, blue and brown scheme in his decorations with plentiful white background. He has, however, a habit of breaking up the natural flow of his line, which probably seems more insistent in this small room than it would be at a greater distance. His landscape painting is robust and in the main based on the contrast of dark, firm, forms against light planes.

MONSIEUR LEGER'S EXHIBITION AT THE ROSENBERG AND Helft Galleries suggests that his name is a misnomer. His paintings, at all events, are the contrary of light. They are as heavy as a steam-engine, in fact they remind one of railway "scenery" and the colours one associates with it. Monsieur Léger is one of the leaders of modern art; but it gives me a pain to see an artist capable of such design and colour as "Femme tenant une fleur" or "La Joconde aux Clefs" so enslaved by an ideological obsession.

THE ADDRESS OF THE FRENCH GALLERY GIVEN IN CONNECTION with Mr. Utin's exhibition in our last number should have been 35, OLD Bond Street, not New Bond Street.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION ARE HOLDING a meeting and dinner in Harrogate on Friday, March 4th. The dinner, at which Sir Henry Lawson, Bart., will be the guest of honour, is preceded by the business meeting, and this event by a golf match between teams representing the North and South of England in the morning.

SHORTER NOTICES



"THE LAST TRUMPET" By BORIS ARTZYBASHEFF
Published by the Woodcut Society, Kansas City, U.S.A.

MESSRS. RICE & CHRISTY, LTD., ARE OPENING, ON FEBRUARY 2ND, an Exhibition of Old English Furniture at their showrooms, 93, Wigmore Street, W. 1. The special attraction of this show is an important group of furniture purchased privately from Keillour Castle and Balgowan House, Perthshire. This includes, amongst other interesting pieces such as a serpentine satinwood commode and the Chippendale gentleman's wardrobe reproduced on this page, also the pair of Chippendale cabinets and the pair of Old English marqueterie commodes illustrated in our advertisement pages. Altogether this should be an event of great interest to many of our readers.

OUR COLOUR PLATES

SIR WILLIAM BLACKSTONE, BY THOMAS GAINSBOROUGH, R.A. FROM THE OIL PAINTING IN THE NATIONAL GALLERY, SALTING BEQUEST. CANVAS HEIGHT 29½ IN., WIDTH 24½ IN.

The picture must have been painted in, or more probably soon after 1770, when Blackstone was appointed judge to the Court of Common Pleas. It is amongst the most impressive of Gainsborough's male portraits, and suggests convincingly the famous lawyer's "languid, hot-tempered physically as well as mentally lethargic" disposition.

Sir William Blackstone was born in London in 1723, educated at Charterhouse and Pembroke College, Oxford, and called to the Bar by the Middle Temple in 1746. His famous "Commentaries on the Laws of England" were published during the years 1765-69. In 1770 he declined the post of Solicitor-General, but in the same year he was given a seat on the Bench. He died in

1780. Blackstone was very far from being a philosophic or scientific lawyer. In his first Vinerian lecture printed as a preface to his "Commentaries" he stressed the importance of noblemen and gentlemen becoming acquainted with the laws of their own country, and he accordingly made his presentation of those laws as attractive and readable as possible. Jeremy Bentham (1748-1832) and John Austin (1790-1859), whose strong and original minds struggled with jurisprudence as the "science of positive law," condemned Blackstone and all his work, but the "Commentaries" for long held their own as "best sellers" among legal works, and numberless lawyers and others have read them with profit and even with pleasure. They have been translated into French, Italian, German and Russian.

THE STONE-BREAKER (WITH BOX HILL IN THE DISTANCE), BY JOHN BRETT, R.A.

From the oil painting, signed and dated 1857/1858, in the Walker Art Gallery, Liverpool. Mrs. Sarah Ann Barrow Bequest. Canvas height 19½ in., width 26½ in. (see page 103).

HISPANO-MORESQUE WARE DISH—15 IN. DIAM.
In the Wallace Collection

This dish of Lustred Hispano-Moresque Ware is of prime importance. The main decoration is a garland of vine leaves surrounding a shield bearing the arms of the Dukes of Burgundy between 1404 and 1430. The arms are probably those of Philip the Good, but the dish may date from 1428 when this Duke sent an ambassador to Spain to demand in marriage the daughter of the King of Castile.



MAHOGANY CHIPPENDALE GENTLEMAN'S WARDROBE FROM KEILLOUR CASTLE
From Messrs. Rice & Christy's Exhibition

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



Page from the *Histoire Universelle*, Manuscript on Vellum. France. XVIIth century. From the Clumber Library. To be sold by Messrs. Sotheby and Co. on February 15th

THE late December sales were mainly of minor importance, but notwithstanding bidding was very brisk, and some quite good prices were obtained, particularly for the more interesting pieces.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS' sale of English and foreign silver on December 15th an oblong inkstand on four scroll-and-leaf feet, the gadrooned border shaped at the corner, and with gadrooned frames for four glass bottles, with silver mounts, by Thomas Heming, 1766, fetched £50 14s.; a pair of candelabra, 27 in. high, by Paul Storr, 1825, £159 os. 9d.; a silver-gilt cream jug in the form of a cow, with a lip in the back surmounted by a fly, by John Schuppe, 1763, £24 4s.; a George II plain square waiter, the moulded border shaped at the corners, on four bracket feet, 8½ in. square, by William Darkeratt, 1733, £34 16s. 9d.; a George I plain pear-shaped cream pitcher on circular foot, with moulded lip and scroll handle, 3½ in. high, 1726, probably by John Penfold, £30 17s. 6d.; a George I oval spoon-tray with scalloped and ribbed rim, 6½ in. long, Thomas Allen, 1718, £17 10s.; an Irish dish-ring, 7½ in. diameter, by Thomas Jones, Dublin, 1786, £56 11s.; a Queen Anne taper stick on octagonal moulded base with sunk circular centre and baluster stem, 4 in. high, 1706, £20 2s. 6d.; a plain circular beaker on reeded base, with straight sides and everted lip engraved with a crest, 2½ in. high, by Richard Richardson, Chester, 1736, £12 3s.; an Elizabethan tigerware jug, with silver-gilt mounts, 9½ in. high, by William Horwood, Exeter, circa 1580, £90; a Dutch silver-gilt cup and cover, 10 in. high, Franssoys Eelioet, Utrecht, circa 1620, £60; a German cup and cover of rock crystal mounted on silver-gilt, 7 in. high, by Wenzel Jamnitzer, Nürnberg, circa 1550, £125; a James II two-handled porringer, 4½ in. high, 1685, maker's mark "T.I.", two escallops above and below in quatrefoil, £110 10s.; a Charles II plain cylindrical tankard and cover on reeded base, 6½ in. high, 1680, maker's mark "T.C.", a fish above, £125 1s. 3d.; an Elizabethan spoon, surmounted by the figure of the master, 1574, maker's mark a sun in splendour, £56; and an Elizabethan apostle spoon, surmounted by a figure, probably that of Saint Simon, with Saint Esprit nimbus, 1578, maker's mark "R.P.", a crescent below, probably for Robert Planckney, £34. At the same rooms on December 20th a pair of plain sauce-boats, each on three-hoof feet, with scalloped rims and rising scroll handles, by John Pollock, 1745, realized £31 7s.; eight William III four-pronged table forks, each engraved with a Rigg crest, Edinburgh, 1698, assay master Edward Penman,

£20 10s. 2d.; and a dish-ring, pierced with spiral panels of arabesques and geometrical design, and borders of interlacing strapwork, engraved with a crest, by William Townsend, Dublin, circa 1760, £44 16s. 1d.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS on December 14th a Chippendale mahogany commode of serpentine shape, 43 in. wide, fetched £105; and at the same rooms on December 16th a set of eight Queen Anne walnut chairs and two armchairs with scroll uprights and plain vase-shaped splats to the backs, the seat frames supported on cabriole legs carved on the knees with scallop shells and terminating in club feet, the seats stuffed and covered in floral green silk, £462; six English walnut chairs, early XVIIIth century, £120 15s.; a William III walnut card table with semi-circular flap top fitted with three small drawers and a slide, and supported on six octagonal tapering legs united by a shaped stretcher and scroll feet, 33 in. wide, £152 5s.; and a Chippendale mahogany secretaire, 32 in. wide, £126.

POTTERY, PORCELAIN MAJOLICA AND FAIENCE

Some quite interesting pieces of majolica and faience have come on the market recently, and at Messrs. CHRISTIE, MANSON AND WOODS on December 14th a Gubbio plate, decorated in blue, copper and yellow lustre with a central floral rosette bearing a label inscribed "Anna," the border with radiating panels and medallions of foliage, the reverse dated 1531 and with scrolls in ruby lustre, 8½ in. diameter, XVIth century, by the Maestro Giorgio Andreolli, fetched £60 18s.; large Deruta dish, painted in lustrous yellow and blue with a profile half-length portrait of a girl holding a flower spray, inscribed on a ribband to her left, enclosed in a border with chained ornament intersected by rosettes, 16 in. diameter, early XVIth century, £63; at the same rooms on December 16th a Deruta dish, the centre decorated with a bust portrait of a lady to right inscribed on a scroll "Ho Facies Oculis Insidiosa Meis," the borders with panels of scale ornament and scroll foliage in yellow lustre and blue, 16 in. diameter, XVIth century, £68 5s.; and a Höchst Group of Mendicant Musicians, depicting a youth playing bagpipes seated on an upturned barrel, a fiddler leaning against a tree-stump, a child playing a triangle, and a seated girl who drinks from a beer tankard, all on a rock-work base, brilliantly decorated in colour, 9 in. high, circa 1775, wheel mark in blue £56 14s.

PICTURES AND DRAWINGS

At Messrs. CHRISTIE, MANSON & WOODS on December 17th, when was sold a number of modern pictures; "Preparing for the Christening," by Professor Henry Tonks, on panel, 19½ in. by 27½ in., fetched £75 12s.; and in the same sale "Bonneville, Savoy," a drawing by Turner, an original study of about 1802, 12½ in. by 18½ in., fetched £57 15s.; and "The Northampton Election," by the same master, showing the declaration of the poll, with crowds in the market square cheering the successful candidate, 11½ in. by 17 in., £252. At these rooms on December 23rd Zoffany's "The 1st Earl of Mount Cashell with his family in a landscape," 59 in. by 48 in., realized £420;



SAILING SHIP MODELS. From the Wellcome Collection. To be sold by Harrods in conjunction with Allsop & Co., on February 14th.

ART IN THE SALEROOM

"Flowers in a Glass Vase, on a Marble Slab," by J. Van Huysum, 23 in. by 18½ in., £336; and an "Interior of a Church, with figures," by E. De Witte, 54½ in. by 43 in., £65 2s.

CONTINENTAL SALES

The sale of old engravings, which took place at C. G. BOERNER's rooms, of Leipzig, on December 1st, produced some high prices for the best Dürer prints, as well as for some fine Rembrandt etchings. The sale was well attended by dealers and collectors, and most lots brought under the hammer were well sold. The top price of the sale was paid for an excellent impression of Dürer's "Adam and Eve," namely, 18,000 Reichsmarks, and two old Rembrandt etched landscapes realized 15,000 Reichsmarks and 11,000 Reichsmarks respectively.

The second half of the 1937-1938 season in the auction rooms has started with a definite promise of a good season, and already we have received notice of important English and American collections that will come under the hammer during the next few weeks.

THE COLLECTION OF GEORG SCHUSTER, MUNICH

On March 17th and 18th JULIUS BÖHLER of Munich is selling by auction the famous collection of sculpture, the property of Georg Schuster of Munich. This is undoubtedly one of the finest collections that has ever come into the saleroom, and includes sculpture from the XIIth to the XIXth century besides paintings and applied art. We illustrate the Virgin and Child, German, South Bohemian, circa 1400, Limestone, and a Female Saint, by Hans Multscher, circa 1450.

ENGRAVINGS AND ETCHINGS

On February 1st and 2nd Messrs. SOTHEBY & Co. are selling engravings and etchings, which includes portraits after Raeburn, Americana, Stuart portraits, marine prints, coloured sporting prints, fancy subjects, a collection of Swiss views and costumes, and important Old Master engravings, including Dürer's "Great Fortune," an early German dotted print of St. Roch, rare engravings by Rembrandt, Schongauer, Robetta, Van Meckenem, Teniers, Lucas Cranach, Dirick Vellert (Van Staren) and Nicolas Wilborn; also modern etchings by Sydney E. Wilson, E. Béjot, Sir D. Y. Cameron, R.A., Francis Dodd, A.R.A., Kenneth Holmes, S. M. Litten, H. Rushbury, R.A., W. Strang, R.A., Anders L. Zorn, J. A. McN. Whistler, A. F. Affleck, M. A. J. Bauer, Sir Muirhead Bone and W. Russell Flint, R.A.

NORFOLK HOUSE

On February 7th, 8th and 9th Messrs. CHRISTIE, MANSON AND WOODS are selling the remaining contents of Norfolk House, the property of his Grace the Duke of Norfolk, K.G., and it is with great regret that we hear that this—another of the fine old English mansions gracing St. James's Square—is to come into the hands of the housebreakers. The site of the present Norfolk House was purchased by Edward, ninth Duke of Norfolk, from the executors of Joseph Banks, Esq., of Revesby, in 1747, and in the following year His Grace instructed the celebrated architect, Matthew Brettingham, to plan and build



VIRGIN AND CHILD. German, South Bohemian.

Circa 1400. Limestone

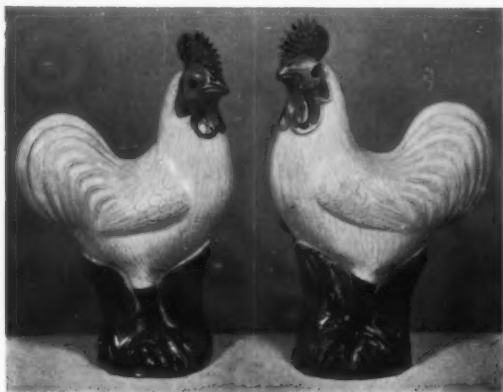
FEMALE SAINT. Hans Multscher. Circa 1450

From the Collection of Georg Schuster. To be sold by Julius Böhler on March 17th and 18th

the existing mansion. Despite the extensive enrichment of the ballroom and some minor alterations in decoration about the middle of the XIXth century, the house remains a superb example of English XVIIIth century architecture, and a characteristic and outstanding model of the inspiration and technique of Matthew Brettingham. Among the contents to be sold is part of a Chinese *famille rose* armorial dinner service, Ch'ien Lung, comprising twenty-two meat dishes, 11 in. to 19 in. wide, and thirty-three octagonal plates; a pair of Worcester plates with scallop borders, 7½ in. diameter, square seal mark; a Greek black figure Lekythos, 12 in. high, attic, circa 520 B.C.; an Italian chalice veil, XVIIth century, which was given by Chancellor Maupeou on the occasion of the marriage of the Duc de Mouchy in 1781 to the chaplain of the chapel of the Tuileries Palace, and it was saved from the fire in the chapel during the commune by Charles Andonner, a valet of the Emperor. A letter from Monsieur Georges Lagrange of the Direction des Travaux de Paris of the Prefecture de Departement de la Seine, dated March 15th, 1873, is included with the lot; a Charles II needlework casket, 23 in. by 19 in.; an Italian amber crucifix and a pair of candlesticks, 16½ in. and 21 in. high; an Italian rock crystal reliquary, 6 in. wide, XVIth century; a French ivory plaque, 7½ in. by 5½ in., XIVth century; a pair of Louis XVI candelabra, 54 in. high, fitted for electric light; a Louis XVI clock, the movement by Monbro Ainé, of Paris, 30 in. high; an Italian walnut cabinet, 44 in. wide, early XVIIth century; a pair of William and Mary mirrors, 97½ in. by 31½ in.; a Louis XVI gilt-wood side table, 60 in. wide; an Adam gilt-wood side table, 57½ in. wide; a pair of William Kent walnut wall lanterns, 54 in. high; a pair of Matthew Brettingham side tables, 65 in. wide; the woodwork, doorways and windows of the long drawing-room; a number of mantelpieces by Matthew Brettingham; the State coach by Barker & Co., and a barouche by W. & F. Thorn.

OLD ENGLISH SILVER

On February 10th Messrs. CHRISTIE, MANSON & WOODS are selling, at their rooms, Old English silver, the property of His Grace the Duke of Norfolk, K.C., and of Victor George Henry Francis, fifth Marquess Conyngham, deceased, which includes seventeen circular dinner plates, 10 in. diameter, by Samuel Courtauld, 1751; a Queen Anne plain cylindrical tankard and cover, 7 in. high, 1703, maker's mark "P.E.," probably for Robert Peake; a Charles II plain cylindrical tankard and cover, 6½ in. high, 1683, maker's mark "R.C.,"



PAIR OF FAMILLE ROSE FIGURES OF COCKERELS.
16 in. high. Ch'ien Lung

From the Mitchison Collection. To be sold by Messrs. Christie, Manson & Woods on February 22nd



Page from Sir T. Wriothesley's Heraldic Miscellanies, Manuscript on Paper. Early XVth century
From the Clumber Library. To be sold by Messrs. Sotheby and Co. on February 14th

in a dotted circle, probably for Robert Cooper; a large silver-gilt inkstand, modelled as the Round Tower of Windsor Castle, with sloping back, moat and wall, diameter of base 15½ in., by Hamlet, 1823; a set of eight candlesticks, 7½ in. high, by Edward Feline, 1738; a pair of Queen Anne candlesticks, 7½ in. high, 1713 and 1714, maker's mark, "Me," probably for Lewis Mettayer; a Queen Anne set of six, 7 in. high, by Benjamin Pyne, 1705, one 1706; and a Queen Anne plain taperstick, on faceted octagonal base and octagonal baluster stem, engraved with the Brotherton crest, 4 in. high, by Robert Kempton, 1713.

THE CLUMBER LIBRARY

The end is at last in sight of the selling of the library at Clumber, for on February 14th, 15th and 16th Messrs. SOTHEY AND CO. are selling the fourth and final portion, which comprises a magnificent series of manuscripts from the XIVth to the XVIIIth century on heraldry, chivalry, titles of nobility, ceremonial and genealogy, also miscellaneous manuscripts, including a Chartulary of St. Lawrence of Canterbury, and a XIVth-century Life of Robert of Knaresborough. The following are a few items of more than special interest: Sir Gilbert Dethick's Register of the Order of the Garter, 1551-1588; "Knights and Knighthood," a collection of nearly one hundred tracts, reports, lists and other documents, some in the hand of famous heralds, XVIth and XVIIth century; Rene D'Anjou's "King of Jerusalem," France, circa 1470; the Order of the Coronation of Richard II, followed by a chronicle to the year 1377, and other texts, seventeen in all, late XIVth century; the heraldic collections of Sir Thomas Wriothesley (uncle of Sir Thomas Wriothesley, first Earl of Southampton), Garter King-of-Arms from 1504 until his death in 1534. This collection of four volumes, which were all in the possession of Sir George Naylor, Garter King-of-Arms, 1822-31, will be offered as a single lot, but if the reserve price is not reached will be sold separately as catalogued (see illustration); astrological and other treatises in English, England, 1454; Thomas Becket, Archbishop of Canterbury's "Quadrilogium Historie Thomæ (Cognominati Beckett) Cantuariensis Archiepiscopi temp. H.2 R. Anglie," manuscript on vellum, England, circa 1300. This appears to be the compilation known as the Second Quadrilogus (so called because, although compiled before 1200, it was not printed until 1682, whereas the First Quadrilogus, compiled in the XIIIth century, was printed in 1495). It is drawn from the biographies of John of Salisbury, Alan of Tewkesbury, William of Canterbury, Herbert of Bosham, William FitzStephen, and Benedict of Peterborough; the Commonplace Book of Richard Symons, one of the Cursitors of the High Court of Chancery, containing particulars of his Messuages, Buildings, Lands, &c., at Earle's Colne and Takeley in Essex, and at Sawbridgeworth in Hertfordshire, 1578-84, with a full-page pen-and-ink drawing of a house, with measurements and instructions for alterations, also his "greate booke of accomptes," 1599-1607, with recipes for making preserves, confectionary and various dishes, "certen

rules for plantynge and graffynge," medical prescriptions and remedies, with various other accounts, &c., late XVIth and early XVIIth century (see illustration); the Histoire Universelle, manuscript on vellum, France, XVIth century, which canonicle extends from the creation to 1442 and ends with short biographies of all the Popes to Benedictus VIII (see illustration); the documents referring to the trial of Mary Queen of Scots, late XVIth century; and the Settlement of the Navy, &c., at the coming in of King Charles II, manuscript on paper, 179 ll. (including index at end, 4 ll.), mostly written on both sides of the paper in a beautiful XVIIth-century hand, ruled in red throughout, contemporary black morocco gilt, late XVIIth century.

THE COLLECTION OF MRS. G. T. BARHAM

On February 17th Messrs. CHRISTIE, MANSON & WOODS are selling the collection of decorative furniture, porcelain and objects of art, the property of Mrs. G. T. Barham, which includes a pair of Louis XVI candelabra, formed of Dresden figures of a girl and youth seated and holding basket-shaped receptacles, decorated in colours, mounted with ormolu scroll branches for three lights each, on bases chased with gadroons, 15½ in. high; a Louis XVI clock, the movement by Baillon à Paris, with white enamel dial enclosed in a white marble case of architectural design surmounted by a vase, mounted with ormolu foliage borders and floral festoons, 18½ in. high; a pair of Sheraton mahogany semi-circular commodes, 37 in. wide; a Chippendale mahogany kneehole writing desk, 34 in. wide; a pair of Chippendale mahogany urns and pedestals, 68 in. high; a pair of Adam mahogany semi-circular side tables, 58 in. wide; a William and Mary marquetry long-case clock, the movement by Stevens, London, 90 in. high; a William and Mary marquetry long-case clock, the movement by Langley Bradley, London, 90 in. high; and a pair of Louis XVI giltwood console tables, 60 in. wide.

THE MITCHISON COLLECTION

On February 22nd Messrs. CHRISTIE, MANSON & WOODS are selling the collection of early Chinese pottery and porcelain, English XVIIIth-century furniture, and Eastern rugs, the property of the Right Hon. the Lady Strathcarron, and inherited from the late Mrs. Mary Mitchison, which includes a pair of figures of a mallard drake and duck, 10½ in. long, after the well-known models by Kandler of Dresden; a large Meissen figure of a monkey, 36 in. high; a pair of figures of pheasants, 20 in. long, bearing the mark in underglaze blue, a fish surmounted by a T; a pair of famille rose figures of cockerels, 16 in. high, Ch'ien Lung (see illustration); a pair of famille verte spill vases, 8 in. high, late Ming; a famille verte figure of a parrot, 8½ in. high, K'ang Hsi; a Chinese famille verte pillow, 18 in. long, late Ming or early K'ang Hsi; a famille verte jar and cover, 13 in. high, K'ang Hsi; a famille rose figure of a pheasant, 10½ in. high, Ch'ien Lung; a pair of figures of Kylin, 10 in. high, XVIIIth century; a pair of Chinese vases and covers,



One of a set of four Louis XV Beauvais Tapestry Armchairs
From the Rasmussen Collection
To be sold by Messrs. Christie, Manson and Woods on Feb. 24th

ART IN THE SALEROOM

25 in. high, XVIIIth century; a pair of figures of hawks, 10½ in. high, XVIIIth century; a figure of an immortal, 24 in. high, Ming; a figure of a diety, 11½ in. high, Ming; a figure of Shou Lao, 15½ in. high, Ming; a pottery figure of a warrior, 32½ in. high, T'ang; an old English glass candelabrum, 28½ in. high; a Chinese jardinière, 17 in. high; an English mahogany bracket clock, 23 in. high, early XIXth century; a pair of Brescia marble pedestals, 47 in. high; a walnut armchair, probably Portuguese, early XVIIIth century; a pair of Adam mahogany torchères, 42 in. high by 22 in. wide; a Sheraton mahogany bow-fronted sideboard, 48 in. wide; an Adam mahogany side-table, 53½ in. wide; a pair of Adam fire-screens, 42 in. high by 23 in. wide; a Chinese four-leaf screen, 80 in. high; a Chippendale gilt-wood overmantel, 44 in. high by 72 in. wide; a Chippendale gilt-wood mirror, 74 in. high by 36 in. wide; a Bokhara carpet, 10 ft. 2 in. by 7 ft.; and a Persian carpet, 16 ft. by 12 ft.

THE RASMUSSEN COLLECTION

On February 24th Messrs. CHRISTIE, MANSON & WOODS will dispose of the fine French furniture from the collection of Mrs. George Rasmussen of Chicago, Palm Beach, Florida, and Solyst, Klampenborg, Denmark, which includes a Louis XV marquetry writing table, 25 in. wide; a Louis XV marquetry toilet table, 33 in. wide; a Louis XV parquetry bureau, 37 in. wide; a Louis XV kingwood library table, 58 in. wide, formerly in the collection of Sir Richard Wallace, Château de Pagatelle; a Louis XV rosewood writing table, 64 in. wide; a Louis XV parquetry bureau, 56 in. wide, stamped under a drawer M. G. Cramer, formerly in the possession of the King of Sardinia and from the Royal palace of Turin, branded with the numbers of the Royal inventories; a Louis XV-XVI Beauvais tapestry fire-screen, the panel 25 in. by 19½ in., the screen 27 in. wide, the giltwood frame carved with quivers of arrows at the sides entwined by laurel foliage, the arched top with draper and laurel cresting suspending a scroll escutcheon containing two shields-of-arms, acollée and with the Order of the Saint 'Esprit below, the supports carved below with the initials "M.A." and "L.D.F." (M.A. for Maria Anna and L.D.F. for Louis de France, or Louis Dauphin de France), supported on short curved legs overlaid with pendant acanthus leaves terminating in eagles' claw-and-ball feet. Louis, Dauphin of France, 1729-65, married 1747, Maria Anna Josepha, third daughter of Frederick Augustus II, King of Poland, Elector of Saxony, born 1728, died 1767. The Dauphin was the fourth child of Louis XV and Maria Leszczyński, the Queen (daughter of Stanislaus I, King of Poland as the result of Swedish support from 1704 to 1709). The arms are: in the first shield, quarterly France and Dauphiny for the Dauphin, and in the second, quarterly 1 and 4 Poland (an eagle displayed), 2 and 3 the initials M. and A. (in cursive capitals), and over all Saxony, for the Dauphiness, his Consort. This screen was formerly the property of Marie Antoinette (see illustration); a set of four Louis XV Beauvais tapestry armchairs, the frame-

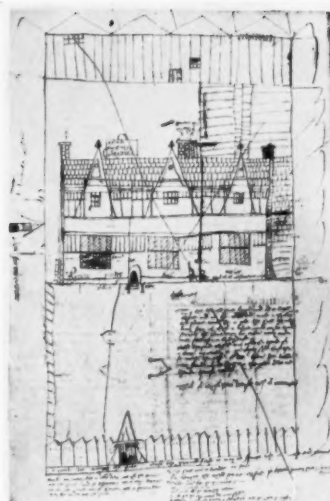


LOUIS XV-XVI
BEAUVAIS TAPES-
TRY FIRE-SCREEN.
27 in. wide. Formerly
the property of Marie
Antoinette

From the Rasmussen
Collection. To be sold
by Messrs. Christie,
Manson & Woods on
February 24th

PEN-AND-INK DRAWING OF A HOUSE from the Commonplace Book of Richard Symons. Late XVIth, early XVIIIth century

From the Clumber
Library. To be sold
by Messrs. Sotheby and
Co. on February 15th



works stamped Nicholas Heurtant (see illustration); an important Louis XVI Beauvais tapestry suite, the giltwood frameworks moulded and carved with ribands and foliage, the uprights to the back carved with pendant oak foliage and surmounted by seed-pod finials and the concave arm supports with acanthus leaves, the seat frames supported on fluted cylindrical legs capped with long leaves, the suite upholstered in fine Beauvais tapestry woven in brilliant colours after designs by Jean Baptiste Senior, the suite comprises a settee, 92 in. wide, and ten armchairs. Jean Baptiste (Monnoyer), the well-known painter of fruit and flowers, born Lille, 1634, died in London, 1699, designed flowerwork for the Gobelins, &c., and was employed by Le Brun on the Palais de Versailles, Trianon, &c., and in England he worked at Hampton Court, Burlington House, Windsor Castle, and elsewhere; and a Napoleon I Empire writing-desk, 60 in. wide, and an Empire writing-chair; these were from the collection of the late Miss Wilkinson, who purchased them at the Chateau of St. Cloud after the war of 1870.

MUSICAL INSTRUMENTS

Messrs. PUTTICK & SIMPSON's sale of musical instruments on February 17th includes a 'cello by Antonio Stradivari, which was made between 1690-98 and bears a label dated 1707. This instrument was brought to Paris by the celebrated Torisio, a man who travelled Southern Europe in search of Italian instruments, and many fine Strads passed through his hands. Torisio sold the 'cello to Jean Baptiste Vuillaume, the well-known Parisian luthier, and the instrument being of large dimensions was very skilfully reduced by a famous French restorer. Vuillaume sold the 'cello to Madame de Sampigny for her son, who lived at Tours, and on his decease it was purchased by a Paris violin dealer, who resold it to Monsieur Wimphen, a banker who resided in Paris and was a connoisseur of Italian instruments. Later he sold it to Mr. G. Benardel of Paris, and in the same year it passed to Professor J. Hegor of Frankfurt-on-Maine, from whom it was purchased by the present owner. Also in this sale is a Strad violin bearing label dated 1724, in a fine state of preservation, and known as the Bentinck "Strad," and the property of the late Marcus James Astle; and a violoncello by Nicolas Amati bearing label dated 1677, which is almost as rare an item as the "Strad" 'cello, and Messrs. PUTTICK & SIMPSON advise us that they have no record of ever having sold a Nicholas Amati 'cello before.

THE WELLCOME COLLECTION OF SHIP MODELS

On February 14th Messrs. HARRODS, in conjunction with Messrs. ALLSOP & Co., are selling the late Sir Henry Wellcome's important collection of ship models, which comprises one hundred and fifty lots, and includes thirty-five models in bone and ivory of men-of-war, frigates, and other vessels of the Nelson period and earlier, clipper ships, East Indianmen and other sailing ships, lifeboats, steamships, and native craft, and the collection also includes a number of maritime pictures. For the convenience of the sale the collection has been removed to Alford House, Princes Gate, S.W.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 2. ARMS AND BADGES ON SIX CARVED PANELS, *circa* 1510.—1. In centre the Arms of Henry VIII and Katherine of Aragon. 2. At top an eagle displayed, possibly indicating the connection of Katherine of Aragon with the Emperor Maximilian through her brother and sister. In centre a royal crown entwined with the roses of Henry and the pomegranates of Katherine. At base the Arms of Warham impaled by Canterbury, for William Warham (1450–1532), Archbishop of Canterbury 1504, who crowned Henry and Katherine in 1509. 3. In centre the Tudor portcullis ensigned with the eight-arched crown of Henry VIII. 4. In centre a triple-towered castle flanked by the rose and pomegranate and ensigned by a crown similar to that in No. 5. The castle may be intended for Castile, which was united with Aragon by the marriage of Katherine's father, Ferdinand V, with Isabella of Castile in 1479. In base is a dolphin, the significance of which is not known, as there would appear to be no immediate connection with the Dauphin. 5. In the centre a sheaf of arrows ensigned with Katherine's crown, being one of her badges. 6. In centre a fleur-de-lys ensigned with the eight-arched crown, being one of the badges of Henry VIII. At base a shield charged with the initials "H. K." entwined with a true love knot, as in the Westminster Tournament Roll.



PANEL No. 4

(Note.—Acknowledgments are due to the Rev. E. E. Dorling, M.A., F.S.A., for his valuable assistance in some of these identifications.)

D. 3. ARMS ON ANONYMOUS BOOKPLATE, *circa* 1790.—Arms: Or five fusils conjoined in fess azure; surmounted by a Baron's coronet. Supporters: Dexter, a lion rampant guardant proper, charged on the breast with an oak branch vert; sinister, a horse

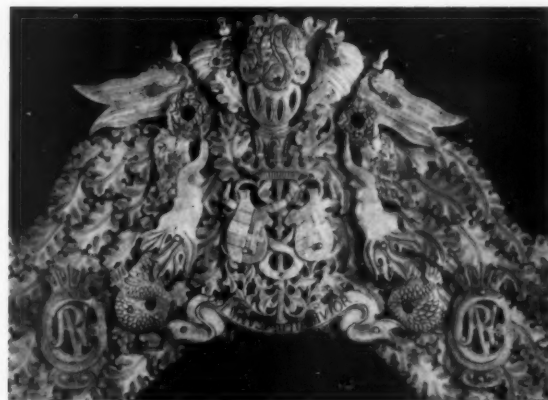
reguardant proper bridled or. Motto: "Vincit amor patriæ."

The plate of Sir John Pennington, 1st Lord Muncaster, so created October 21st, 1783; died, without male issue, aged 76, October 8th, 1813.

D. 4. ARMS ENAMELLED ON GLASS JUG AND COVER.—Arms: Quarterly 1 and 4. Paly of six argent and azure, on a fess engrailed between two plain cotises gules a cross patee or between two bezants, Jennings; 2 and 3. Argent on a chevron gules between three martlets sable two swords in saltire proper, pommels and hilts or, entwined with a double chain gold, Evans. Crest: On a mount vert a wolf passant ermine in front of a cross calvary gules. Motto: "Y blaidd nid ofnaf." ("I fear not the wolf.")

The Jennings Arms were granted June 18th, 1837, to the Rev. John Jennings, M.A., of Llanrhusted, Co. Cardigan, Prebendary of Westminster, while those of Evans were granted in 1839 to William Dimple Brooks Evans, of Llynnon, Co. Carnarvon, High Sheriff of Surrey. The Arms being shown quarterly, it may be concluded that the jug belonged to a grandson of the Rev. John Jennings above mentioned. Many German beer mugs were enamelled in this manner during the latter part of the XIXth century, and were exchanged as gifts between students at the Universities.

D. 5. ARMS ON CARVED IVORY MIRROR.—Arms: Or two bars gules, impaling, azure a cross couped or. Motto: "Dominus Mihi Adjutor." On either side the cypher "R. V. C."



From the shape of the shields and general decoration the carving would appear to be foreign, though no such Coat is given in Renesse. On the other hand, the dexter Coat is used by branches of the Scottish families of Cameron and Chalmers. The coronet is difficult to account for, as it has the appearance of that of an Italian Marquis.







"A VIEW OF BILLINGSGATE AT HIGH WATER." (Size 52½ in. by 30 in.)
Water-colour by ROBERT CLEVELEY (1747-1809)
In the possession of Walker's Galleries, Ltd., 118, New Bond Street, W.1

SEVENTEENTH-CENTURY ART AT BURLINGTON HOUSE

TRUTH VERSUS BEAUTY BY THE EDITOR



"MELANCHOLY MADNESS" AND "RAVING MADNESS." Portland stone. Height, 2 ft. 8 in. Length, 5 ft. 10 in. each
By CAIUS GABRIEL CIBBER (1631-1700) *Lent by the Guildhall Museum*

WRITERS wrestling with the impossible task of conveying to the reading public the significance of the multitudinous exhibits in such exhibitions as this find themselves constrained to dwell only on the "high spots," that is to say, the great works and the great names. There is not enough space in a magazine to do more, and not enough patience in the reader, even if there were. However logically justifiable, this inevitably gives the reader a lop-sided view, since there are many things, æsthetically perhaps not of the first order, which are nevertheless of interest and value in other than the art-historical sense.

In taking this last look at the XVIIth-Century Exhibition I propose to deal with some exhibits that have perhaps not had the attention they deserve, because they are not considered to possess the requisite æsthetical

value. I propose also here and there to dwell on points in one or two of the more important works which visitors may have missed.

In Gallery I there is a (posthumous?) sculptured bust (29) by the now hardly remembered English sculptor, John Bushnell (d. 1701). It represents Thomas, the first

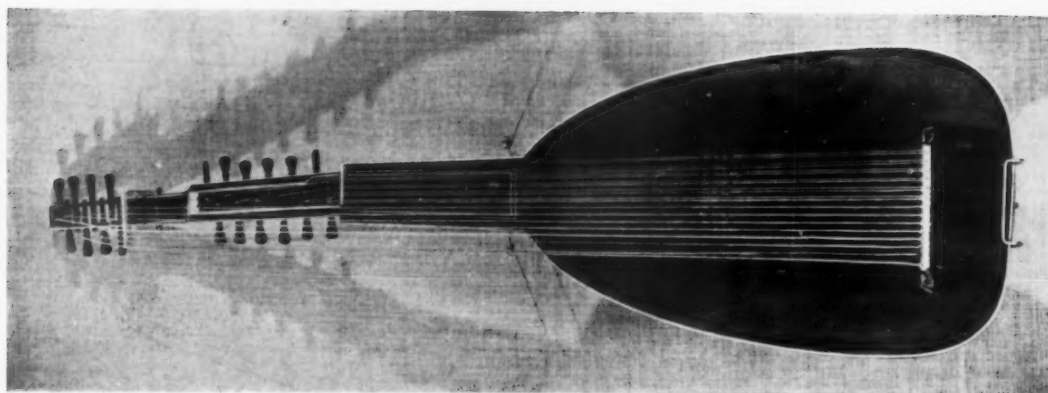
Earl of Elgin and Baron Bruce of Whorlton (1600-1663), and is with the curiously inclined angle of the head and the weak, melancholy expression of first-rate significance as a psychological, or perhaps one should say psychopathic, document. Bushnell, incidentally, died "poor and mad."

Similarly interesting is Gerard Soest's (circa 1605-1681) immensely good painted likeness (Gallery II) of "Lady Margaret Hay, Countess of Roxburghe" (37), a Lelyesque conception, but characterized by a much stricter regard for truth than Sir Peter's. I do not know anything



HEAD, Terracotta. Height, 15 in. Probably full-sized model for the "Milon de Croton" By PIERRE PUGET (1622-1694)
Lent by Adams Acton, Esq.

APOLLO



THEORBO. Height, 52 in. Width, 15½ in.
By BASTIANO PARDINI (second half of XVIII century)
Lent by Percy A. Bull, Esq.



LADY MARGARET HAY, COUNTESS OF ROXBURGH (1657-1733)
By GERARD SOEST (circa 1605-1681)
Lent by the Marquis of Tweeddale

about this lady except that she looks as if she could perform only indifferently on the "Theorbo" (which she holds). Her incredibly long life (she appears to have reached the ripe old age of ninety-six) must have been, one cannot help feeling, as great a bore to her as to her *entourage*.

In the "Portrait of a Lady" (45) in the same gallery we make or renew the acquaintance of an interesting and highly competent Dutchman, Pieter Borsseler (*fl. circa* 1665–1687). Collins Baker ascribes this portrait to him on, it seems, excellent grounds, for the treatment of hand alone is enough to connect this painting with other known works by this incorruptible teller of truth. Knowing nothing of the sitter, one yet senses across the centuries a life soured by ill-health, disappointment or some phobia—who knows? But all this radiates—if one may use such a word to express so negative a spell—from the drab colours and tonality of this most uncompromising portrait; even the rose she holds seems a mockery.

So far we have admired truth. In Gallery III the most conspicuous painting is Sir Peter Paul Rubens's grandiose "Duke of



THOMAS, EARL OF ELGIN AND BARON BRUCE OF WHORLTON (1600–1663). Height, 2 ft.

By JOHN BUSHNELL (d. 1701)

Lent by the Rector and Churchwardens of Maulden Church, Bedford



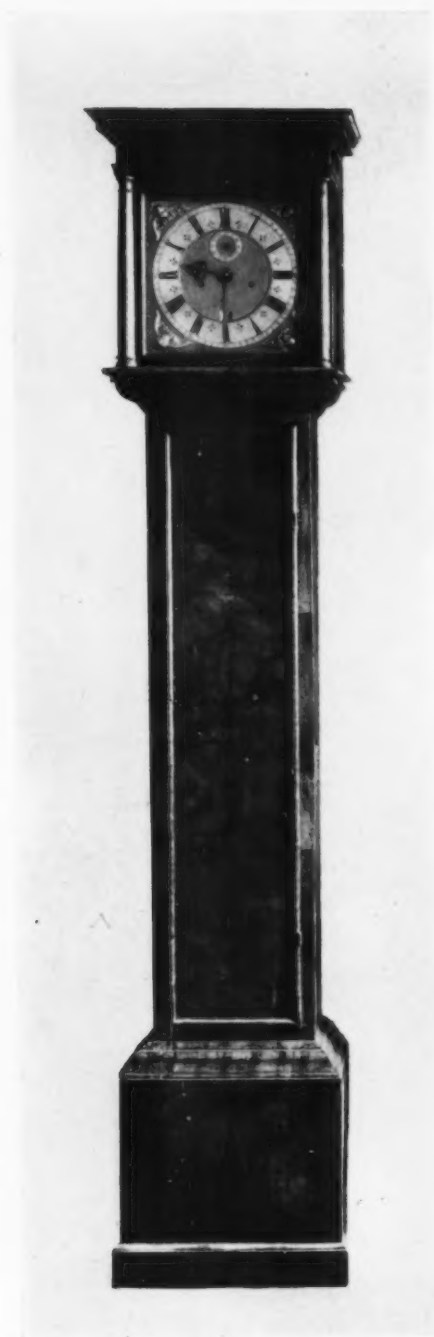
PORTRAIT OF A LADY, ascribed to PIETER BORSELER (*fl. circa* 1665–1687)

Lent by Sir Edward Marsh

Buckingham on Horseback" (58)—a colossal and astounding example of that bombast and insincerity which is the outstanding characteristic of baroque. The whole of its sixteen thousand eight hundred and two square inches are devoted to glorifying with incredible *verve* an unsuccessful and unfortunate Admiral. It was a stupendous achievement in which the contemporaries of the Duke could see nothing wrong, because the fundamental wrongness was the rightness of the age. Not far from this great painting hangs inconspicuously Paul Brill's (1554–1626) "View on the Danube." In this little picture we may trace the beginnings and the end of the classical landscape, for it harks back to Patenir and looks forward to Claude and ultimately Turner.

Turner's name recalls the fact that someone once wrote on the frame of one of his pictures "splendide mendax." "Splendide mendax" really fits the Age of Rubens, as the pictures in this gallery, with a few notable exceptions, prove over and over again. Amongst the exceptions is Van Dyck's "Ecce Homo" (53) with the mocking soldier in the tenebrous background. It belonged to the Balbi family of Genoa, whom he painted before he had become a fashionable Court painter in England.

A P O L L O



LONG-CASE CLOCK.
Walnut case, silvered brass dial. Height, 7 ft. 7 in.
By JOHN KNIBB
Working from 1673-1706
Lent by Mr. Percy Webster



MIRROR. Carved wood and tortoiseshell. Height, 4 ft. 2 in.
Width, 3 ft. 1/2 in.
Lent by Messrs. M. Harris & Sons

In passing we may note in this gallery the symphony in blue and silver (75), composed by the somewhat pedestrian but truthful Daniel Mytens, the portrait of James, first Duke of Hamilton, and that very queer "Allegory of the Education of a Young Prince" (84) by Jacob Jordaens, which has a peculiar mediæval effect in its design and colour.

In Gallery IV Frans Pourbus's almost humorous portrait of the octogenarian "Mes^{re} Martin Rvzé Chevalier St^e de Beavliev, Cons^t. Dv Roy Secre^{re} D'Estat et Grand Tresorier des ordres de S. M^{te} . . ." (91) is a great entertainment; but the inscription here quoted must be read in conjunction with it. Cornelis de Vos's "A Little Girl with a Bell" (93) is one of the most delightful child portraits of an age which was apt to represent children as if they were merely diminutive men or women.

In Gallery V are the Rembrandts—and here one bares one's head.

In Gallery VI Jan Cornelisz Verspronck (1597-1662) seems almost to have produced a Dutch Mona Lisa with his "Portrait of a Young Woman" (154).



BEAUVAIS (circa 1690)

ARABESQUE TAPESTRIES with small figures from the *Comédie Italienne*.

After cartoons by JEAN BÉRAIN (d. 1711); woven under the direction of PHILIP BÉHAGLE (d. 1704)

Lent by the Spanish Art Gallery

In Gallery VII there is a wonderful "Old Man with a Dog" (188), ascribed to Gerard Terborch. "Portraits by him on this scale are almost unknown," the catalogue reminds us—but whoever it is by it is, especially in the treatment of the head, quite remarkable. Of No. 213 in Gallery VIII the catalogue makes the surprising statement that "A Servant with a Letter," formerly ascribed to Velazquez, is "a fine example of the Italian school." It is not a fine example of any school, anyway, but "the Italian school" is altogether too sweeping to have any meaning. It may be Neapolitan, but it looks to us Spanish enough. This gallery also harbours some genuine Velazquez of which "The Water Carrier of Seville" (219) is the most famous, "Juan de Pareja" (218) the most interesting, and the fine "Portrait of a Gentleman" (220) badly in need of cleaning. Interesting, too, is the Neapolitan Ruoppolo's cold "Still Life" (222), and the "Procession of Gypsies" (223) would be even more so were its attribution to Callot certain—but on that account only; for Callot is not known to have painted in oils. In this gallery, like a strange fish out of water, is El Greco's "Adoration of the Shepherds" (225)—the freshest picture in the whole show.

In Gallery IX, Jan Steen puzzles with a painting "The Effects of Intemperance" (244). This has a

curious "all-over" quality, unlike his usual manner, almost reducing the scene to two dimensions. Two other remarkable paintings here are Vermeer's "Love Letter" (213), and, to a lesser degree, Elias Boursse's "Old Lady Asleep over her Book" (261), with its insistence on the white pillow; rather like his picture in the

Wallace Collection.

In Gallery X a painting ascribed to Francesco Maffei, "The Temple of Janus" (296), deserves to be noticed. It represents three female figures, probably the Furies of War, rushing out of a temple into the background. I cannot remember ever to have seen a representation of speed, a rushing away from the spectator, realised in paint with greater conviction. When one knows something of Salvador Rosa's queer "gangster" existence, the picture entitled "La Ricciardi, Mistress of the Artist, as a Sibyl" (301) becomes much more than an accomplished painting. The pallor of the lady's skin, the slight redness of the lids, the cruelly passionate eyes and lips, and the cold tone of the whole picture bring one face to face with a most disturbing "female of the species." Next to it hangs, almost again with the effect of a fish out of water, Jan Lys's (circa 1590-1629) "Vision of St. Jerome." It is clearly an anticipation of Fragonard's own, late XVIIIth century manner; and, indeed, Fragonard engraved it.



FRANCIS HAUKSBBEE AIR PUMP. Wood. Height, 40½ in. English. Circa 1700. Lent by the Royal Society

In Gallery XI there are the two Poussins, Nicolas and Gaspard, and the XVIIth century Jean François Millet. The Gaspard Poussin and the Millet landscapes are a wonderful foretaste of what landscape painting was to become in the XIXth century. The Nicolas Poussins have received more praise than, I think, they deserve, and only because Cézanne has a *mot* about him. Actually, he seems to have been unable to discipline his reds and blues, which nearly always—unless subdued by dirt—jump from the canvas. There is one little note which is amusing. In the "Triumph of Pan" (331) there is, strictly in accord with his manner of design, in the centre an incident of crumpled drapery with a mask, not unlike the one which occurs in the "Mars and Venus" (see page 7 of the January number). On closer inspection one discovers that it is so drawn as to resemble the sprawling figure of a decapitated Silenus.

What leaves perhaps the greatest impression on one's mind in the drawings in the Architectural Room, is the colossal knowledge the old Italians possessed, the sheer skill which seems not to have been the peculiarity of the few elect, but a characteristic of the many. Galli Bibiena's and Andrea Pozzo's designs for Ceiling Decoration (410 and 418), Guercino's "Satyr Watching two Seated Nymphs" (454) and "Venus Seated" (465), and Pierfrancesco Mola's "Rest on the Flight into Egypt" (460) may be singled out from many to illustrate in various ways what I mean.

Altogether the drawings are calculated to bring it home to one, better even than the finished pictures, how much more knowledge and skill an "Old Master" needed than his descendants of to-day. There are too many things in the other rooms with drawings and with miniatures—when miniatures could really be taken seriously—to be mentioned here; but again it is Rembrandt who stands by himself—outside and above the rest. At his level the words "skill" and "artist" almost become terms of patronising derogation.

As for the rest of the exhibition, its discussion apart from the point of view of the specialist would seem to depend too much on individual idiosyncrasies to serve any useful purpose. I am, for example, not a specialist in glass, and so the comic little figure of "St. Louis" (896) and its companion "St. Peter" (916) amuse me more than worthier examples

of the glass-blower's art. Again, I am not a specialist in musical instruments, and so the very words Cithern (919), Shawm (949), Bassett Recorder (950) fill me with delight; and I am thrilled upon encountering the "Theorbo" (918), which I fancy I first met in Robert Browning, and again discovered in the ineffable Countess of Roxburghe aforementioned. Likewise I am thrilled in a minor way by discovering in No. 1015 the very jacket that a sitter, Mrs. Francis Layton, wears in her portrait (1014) by Marc Gheereeds (1561-1635). This has nothing to do with art. Neither has the "Francis Hauksbee Air Pump" (1019), which its maker so anxiously tried to disguise as an attractive piece of furniture, decked out as it is with mouldings and carvings. Here again the thrill is in discerning how anxious the human mind used to be to make science humane. "Functionalism" as advocated to-day, i.e., the identification of use with beauty, would have seemed to our ancestors not only ridiculous but almost indecent—like "nudism." In this connection, however, it is interesting to note that the clocks—equally scientific in essentials—had already in the XVIIth century assumed a more simply functional effect—at least, those which were made for common use.

The Bernini "Neptune" is one of the "high spots" in this exhibition. They speak in France of "le faux coup de vent du Bernin." This false gust of wind blows through the whole of the century, and is typical of the Baroque. Typical of it also is the fanatical reaction against this falsity which entered the century with Caravaggio's stern regard for truth. Perhaps the strangest example of this regard to be found in sculpture are the two statues made for the gates of Bethlem Hospital by Colley Cibber's German father, Caius Gabriel Cibber. They are called "Raving Madness" and "Melancholy Madness"—immensely good in execution, carved as they were in Portland stone, and convincing as psychological documents, they are yet "not art." Truth is not Beauty; Beauty is not Truth; too much worship of one is as bad as too much concern with the other. If there is one all-embracing quality in art it is that which the ancients called *splendor*, a term for which we have no simple equivalent. That, at any rate, would seem to be a lesson enforced by this XVIIth-century exhibition.

THE OLD LONDON EXHIBITION AT 45, PARK LANE BY M. JOURDAIN



LONDON FROM THE TERRACE OF SOMERSET HOUSE, looking towards St. Paul's By ANTONIO CANAL (CANALETTO)
Lent by H.M. The King

IN the Old London Exhibition at Sir Philip Sassoon's house in Park Lane, there are likenesses of London from Primrose Hill to the Savoy, and from Greenwich to Richmond; and paintings of London ranging in date from Joris Hoefnagel's "Marriage Feast at Bermondsey" to Frith's crowded canvases. The two earliest paintings of London, the "Marriage Feast at Bermondsey" (which dates probably from about 1578) and the "First Fair on the Thames," by Jan Wyck, are by immigrant artists; for, as Peacham wrote (in his introduction to "Drawing and Limning"): "I am sorry that our courtiers and great personages must seek far and near for some Dutchman or Italian to draw their pictures, our Englishmen being held for Vauniens." In the XVIIIth century, again, the Venetian, Antonio Canal (Canaletto) is the leading topographical artist, and the exhibition owes much of its charm to the Canalettos on its walls. Two, which are from the Duke of Richmond's collection, were painted by Canaletto in 1746 (his first year in England)

from the gardens of Richmond House. The sparkling "View of Westminster Bridge on Lord Mayor's Day," where the Thames is gay with barges and small craft, dates from the following year. The greatest portrait is, of course, Hogarth's full length of Captain Coram, (the founder of the Foundling Hospital) holding the Royal Charter, a portrait rich in character, painted with a broad instinctive handling. Hogarth's gift to the hospital in 1740, it was followed by the present of the frame. The expressive brushwork and quality of colour in Richard Wilson's study¹ for his larger picture of Prince George and his brother the Duke of York with their tutor, Dr. Ascough, is notable. The group of Queen Charlotte, the young Prince of Wales and the Duke of York, is one of those conversation pieces in which, in Horace Walpole's words, he "beats the Flemish painters in their own way of detail," and which can be enjoyed for their bright realism, detail by detail. The room is not, as stated

¹ From Sir George Leon's Collection. The picture was painted in 1748.

THE OLD LONDON EXHIBITION AT 45, PARK LANE



CAPTAIN THOMAS CORAM

By WILLIAM HOGARTH (1740)

Lent by the Governors of the Foundling Hospital



SMALL WALNUT CABINET ON STAND (bearing the label of Hugh Granger), the drawers on the coffer stage japanned. Early XVIIIth century

From Mrs. Percival Griffiths

on the frame, in Kew Palace, which was not acquired by the King until 1770.² There are a series of charming roundels painted by Wale, Richard Wilson, Edward Haytley and Gainsborough for presentation to the Foundling Hospital between 1746 and 1748; and a full-length of the architect of the hospital, Theodore Jacobsen.

There are four paintings by Frith, scenes with Victorian crowds, skilfully stage-managed. The catalogue records the surprisingly large sums paid for them by contemporary art dealers. The three studies of London: Regent Street, Covent Garden and the Haymarket, which were commissioned by Gambart of Pall Mall for ten thousand pounds, are freshly and deftly painted.

² H. Clifford Smith. *Buckingham Palace*, p. 87 and note. The group was painted about 1767.

There are two subjects from Francis Wheatley's popular "Cries of London"; one ("Pots and Pans") which is dated 1795, was never engraved. The "Entrance to Ranelagh Gardens" (which has been ascribed to Hogarth) is by the painter Francis Hayman, who "fooled away many years at the beginning of life in painting Harlequins, trapdoors, etc. for the playhouse."



MAHOGANY COIN CABINET. Height, 50 in. Circa 1760
From Messrs. Frank Partridge

THE OLD LONDON EXHIBITION AT 45, PARK LANE



GILT GESSO TABLE, decorated with japanned panels in the Chinese taste. Early XVIIIth century. Height, 26½ in. Length, 30½ in. From Sir Philip Sassoon, Bart.

Besides the likenesses of Old London there are proofs of Londoners' skill in the handling of woods and silver, in weaving and potting. The hall marks in silver tell the tale of London origin; and Chelsea and Bow wares, Soho and Mortlake panels can be assigned to their factories and *ateliers*. There is a panel from the Mortlake set of "Playing Boys," based on designs of the followers of Raphael; and also a Mortlake tablecloth woven with the arms of Ralph, Earl of Montagu, and his monogram in the centre, and with four shields of arms in the corners, dating from the short time (1689-1705) when Ralph Montagu wore the earl's coronet. The Solebay panel, one of the set woven by Francis and Thomas Poyntz (partly perhaps at Mortlake and partly at Hatton Garden), is from the set at Hampton Court. The atmosphere of the sea and sky at dawn, with the Dutch fleet appearing, is very attractive. The brilliant "flower and bird" panel,

lent by the Duke of Kent, belongs to a group of designs associated with a weaver signing himself "I. Morris" (Joshua Morris), in which the drawing and workmanship are of a high order. It resembles a larger panel (illustrated in "English Tapestries of the XVIIIth Century")³ in which the design consists of a central shield-shaped device supporting a bowl of flowers. Inside the shield is a pheasant spreading his wings and perched on the upper corners are a macaw and a cockatoo. The work of the Soho *ateliers* in providing panels for fire-screens and furniture coverings is seen in Mrs. David Gubbay's fire-screen, and the walnut settee, formerly at Belton House, where the weaver, Bradshaw, has woven his name at the right-hand edge of the seat-covering. The colouring of this tapestry covering is soft, relieved against a greyish brown ground, and the texture fine and even.

³ H. C. Marillier. *English Tapestries of the XVIIIth century*, plate 4.



GILT GESSO TABLE. Circa 1730

From Mrs. Robert Tritton

There is also exhibited furniture whose maker has been identified by records or by a trade label. The set of seat furniture from the Long Gallery at Longford Castle can be assigned to Benjamin Goodison on the evidence in Lord Folkestone's account book in 1740,⁴ which includes payment for the green damask with which the set is covered. Also lent from Longford Castle is a parcel-gilt mahogany chair a few years later in date, which is covered in green cut silk velvet, and in which the central *motif* in the apron shows the full rococo taste. It is possible that this set was also made by Benjamin Goodison, "who supplied the bulk of the heavier furniture for Longford, 1737-47." The gilt commode or chest from the same source is unusual in treatment; the richly-carved front, in the style of William Vile, is surmounted by a black lacquer top.

A small walnut cabinet on a stand is identified by the label pasted underneath a drawer, which records in a cartouche (under a print of an angel) that "all sorts of Fashionable

Household goods at Reasonable rates are made by Hugh Granger at the Carved Angell in Aldermanbury." The cabinet, which has a single door faced with a shaped mirror plate, has its interior, divided into a cupboard and small drawers, decorated in scarlet japan. The maker of the small coin cabinet (Page 128) is unknown, but it is evidently a metropolitan piece. The cabinet is in three tiers of cupboards fitted with small drawers for coins or medals. The two lower cupboards are plain, but the third is divided from the cupboard below by a Vitruvian scroll, while its sides are fluted and buttressed. The frieze is inlaid, and is surmounted by a scrolled pediment. The frieze of the stand is carved with a Chinese fret, and C-shaped brackets unite the frame and the legs. The two pieces of furniture lent by the Duke of Richmond are of "London" quality.

Of these, the gilt armchair, which is remarkable for the lavish use of the eagle *motif* on the arms and legs, is covered in old red velvet; the mahogany commode, about a decade later in date, is characterized by the fine modelling

⁴ *Country Life*, December 12, 1931.

THE OLD LONDON EXHIBITION AT 45, PARK LANE

of the children's heads which surmount the carved consoles on the front and sides. The acanthus leaf ornament on these consoles and on the vertical panels is carved in high relief.

The XVIIIth-century needlework adds its note of fresh colour to the walls and floor of the exhibition. The pastoral scene (lent by Messrs. French), which is dated 1740, is in brilliant condition; as is the needlework carpet with a floral design on a buff ground in which is worked the date 1730, and the inscription "Lucy Wynn of Glasgoyd work'd this," which places it (strictly) outside a London Exhibition.

The silver plate is lent largely by City churches and City companies, such as the Mercers, Merchant Taylors, Painter Stainers and Goldsmiths. The latter great company has lent some of their famous cups and salts, such as the Gibbon salt (1576), the Rogers salt (1601) and the Myddleton Cup (1599). Also in the possession of the Goldsmiths' Company are the silver-gilt ewer and circular dish made for them by Paul de Lamerie. The border of the dish is enriched with four medallions in high relief; and in the centre are the company's arms; the accompanying silver-gilt helmet-shaped ewer seems overbalanced by its handle, formed as a marine god; and the body of the vessel is overlaid with ornament.

The Skinners' Company have lent their Cockayne cup (1605), in the form of a cock, one of five such cups given under the will of W. Cockayne to the company, and the Merchant Taylors the Offley rosewater dish (1590) engraved with the Offley coat of arms. There are a number of fine examples of Chelsea table ware, vases and figures, and also a collection of Lambeth Delft.

Among silver from private owners should be noted Lady Louis Mountbatten's silver-gilt beaker (1496), and the Bacon silver-gilt cup and cover (1574) in the same collection. The latter is engraved round the lip "Thyrde bowle made of the Great Seale of England and left by Sir Nicholas Bacon, Knygt, Lord Keeper, as an Heyreloome to his house of Stewkey." Sir Philip Sassoon has lent a Charles II two-handled cup (1671), engraved with the arms of that great Londoner, Samuel Pepys; and Mrs. Gubbay, a fine pair of Charles II andirons with vase-shaped stems, and a silver table, consisting of a fine Early Georgian stem resting on scroll feet, and an octagonal detachable top of later date (1755), which is chased with a band of shell-work and foliage. The exhibition, in aid of the Northern group of hospitals, a brilliant mosaic of painting and the applied arts, remains open until April 10th.



A PANEL OF SOHO TAPESTRY, 6 ft. 2 in. high by 11 ft. 1 in. wide

From H.R.H. The Duke of Kent

MR. ALFRED JOWETT'S COLLECTION OF DRAWINGS AT KILLINGHALL



Fig. IV. HEAD. 9½ in. by 7½ in.

By GIAMBATTISTA TIEPOLO

MR. ALFRED JOWETT'S COLLECTION OF DRAWINGS AT KILLINGHALL

BY A. E. POPHAM



Fig. I. HEAD OF A MAN. 11½ in. by 8½ in.
By DOMENICO GHIRLANDAJO

THE small but interesting collection of Old Master drawings formed by Mr. Alfred Jowett falls into two parts. On the one hand is a series of important masterpieces of various schools and periods acquired from different sources ; on the other—and this section is numerically by far the larger—is a more or less homogeneous collection of landscape drawings, mostly of the XVIth and XVIIth centuries, exclusively Dutch or Flemish, and with the same provenance, an album sold on June 26th, 1934, at the disposal of Lord Treowen's library at Llanover House. I shall speak more in detail of this series later, but it will be better to begin with the better known and perhaps more striking drawings of the first category.

One of the most important of these is the head of a man drawn in silver point and dating from the XVth century (Fig. I). It is attributed, on the authority of Bernhard Berenson, I believe, to Domenico Ghirlandajo, but it represents that artist in a phase which is not quite familiar, and the older attribution which it bore to Fra Filippo Lippi is not entirely irrelevant. The hardness and precision of the outlines, the portraiture which almost tends to caricature and the choice of medium—silver point on a pink ground—are all reminiscent of Fra Filippo. And yet one would hesitate to endorse the old attribution and the drawing remains for me, at any rate, something of a puzzle. But it is undoubtedly the work of a master and an important example of XVth century Florentine draughtsmanship. To connoisseurs it is known from the reproduction



Fig. II. PROFILE OF A WOMAN. Style of
Hugo van der Goes. 7½ in. by 6 in.

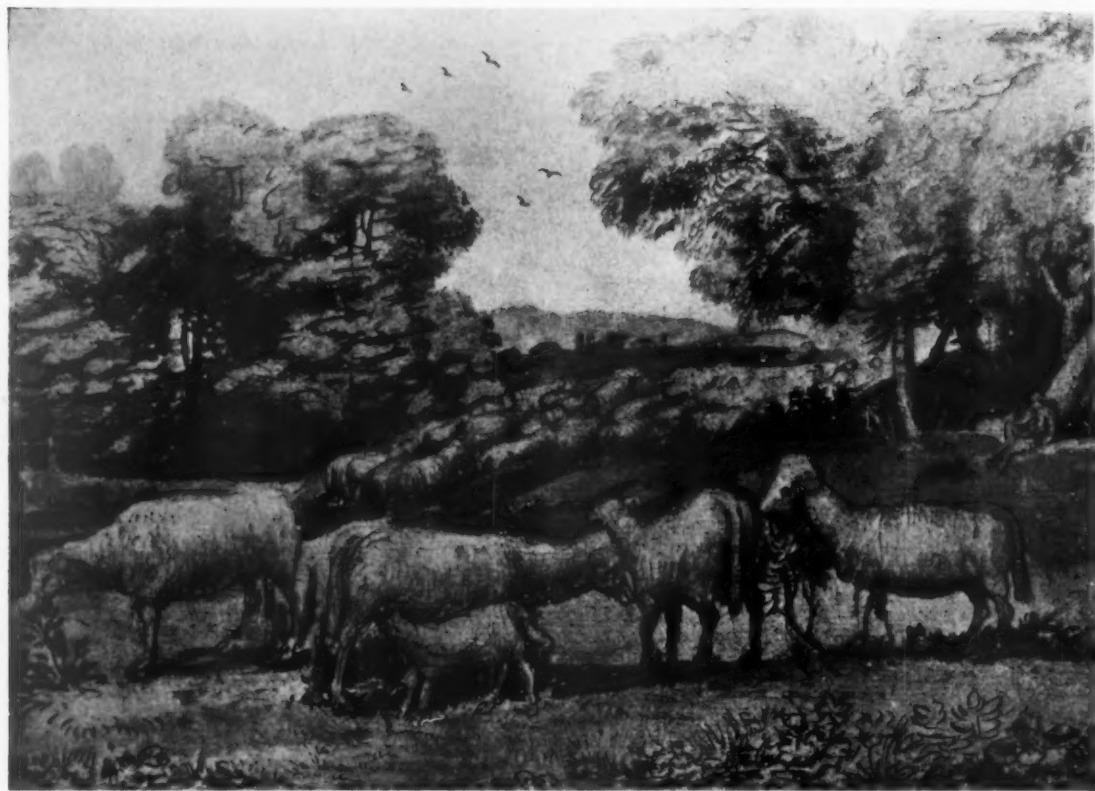


Fig. III. LANDSCAPE WITH SHEEP. 7½ in. by 10¼ in.

By CLAUDE LORRAIN

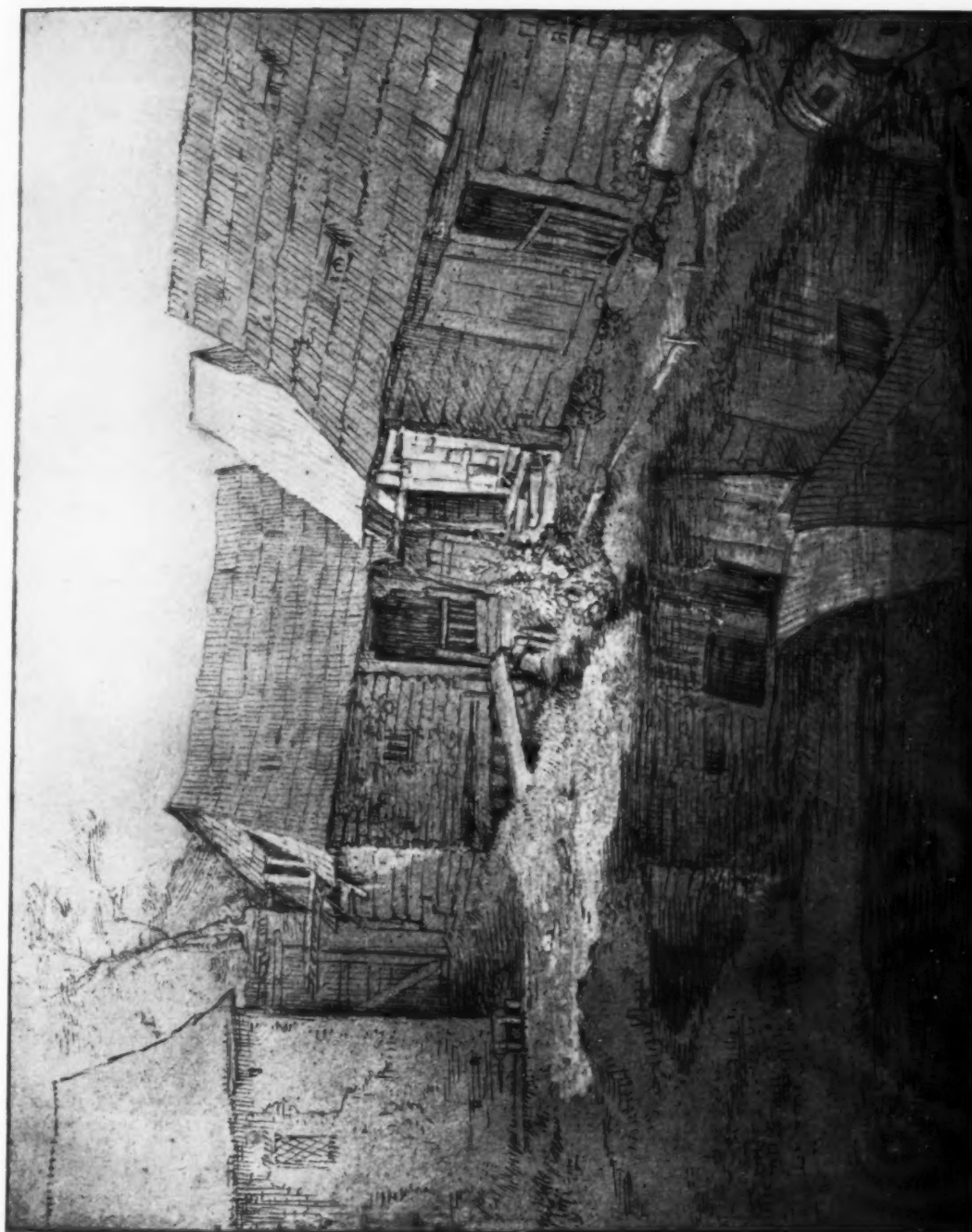
which appeared in the catalogue of the sale of the Czeczowiczka Collection, held at Leipzig on May 12th, 1930, by Boerner (lot 78), but it has not to my knowledge been elsewhere illustrated.

A second Italian drawing of extraordinary charm and sensitiveness is the profile portrait of a young man, and this also presents a problem in the matter of attribution. It used, of course, to be regarded as an early work of Raphael, but Dr. Oskar Fischel, who published it in "Old Master Drawings" (Vol. IV (1930), p. 64), will commit himself no further than to the general description "Umbro-Sienese about 1500" and a suggestion that it might be the work of Francesco di Giorgio. It is a drawing in pen and ink and the outlines have been pricked for transfer so that it was in all probability used for a picture, but this picture is not known to survive.

The third drawing of the XVth century in Mr. Jowett's Collection is not Italian. In spite of the belief of some naïve previous owner, who

has written Pietro Perugino on it, it is certainly Flemish, and, if not by Hugo van der Goes himself, is certainly by a contemporary strongly under his influence (Fig. II). I may refer the reader for a more detailed discussion of it to my publication in "Old Master Drawings" (Vol. IX (1935), p. 63). It is certainly a work of singular quality and attractiveness of a type which is exceedingly rare.

Coming to the XVIth century the drawing which strikes one most is the gracious figure of a kneeling Magdalene, an undisputed work of Fra Bartolommeo, perhaps a study for the altarpiece of the Madonna with six saints in San Marco. It has been published and discussed in "Old Master Drawings" (Vol. III (1928), p. 6). It is a work of Fra Bartolommeo's early maturity drawn in the black chalk which became his favourite medium, but retaining much of the gracious quattrocento flavour of his earlier pen drawings, combined with breadth and freedom of handling. Another Italian drawing of importance, which is only known



By ROELANDT SAVERY

Fig. VII. FARMYARD. 6½ in. by 7½ in.

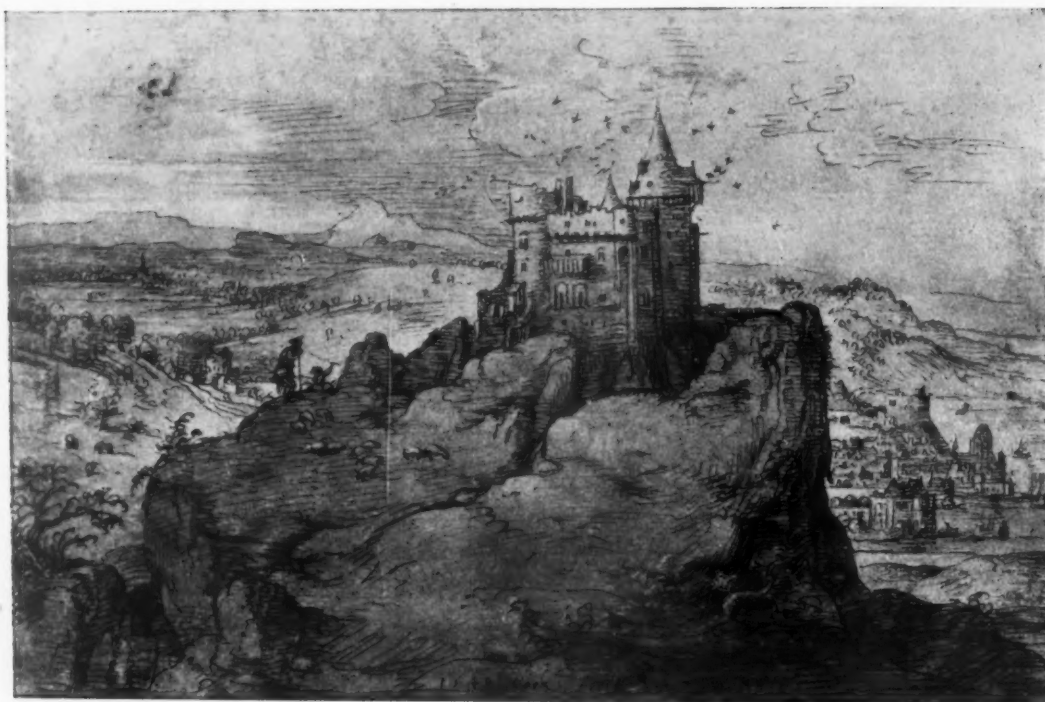


Fig. V. LANDSCAPE. 6½ in. by 10½ in.

By MATTHYS COCK

from the reproduction in a dealer's catalogue, is the full-size cartoon by Timoteo Viti for his picture in the Urbino Gallery of St. Mary of Egypt. It only comprises the upper part of the figure and bears no obvious signs of having been transferred by pricking or indentation, which is rather puzzling; but it is clearly an original cartoon and must, I suppose, have been traced for transfer to the panel.

The Italian *seicento* is represented only by three drawings of Guercino, unless we include a particularly striking drawing by Claude (Fig. III), which belonged to the late J. P. Heseltine and was sold at his sale last year. It is the study for the little picture in the Vienna Academy. It is dated 1648 on the *verso*, and was reproduced in Mr. A. M. Hind's book on Claude's drawings (Plate 61) as well as in the sale catalogue. The grouping of the animals, their relation to the landscape, and the freshness with which both are drawn, added to the rich harmonies of brown in the original, give this drawing an unusual charm.

Giambattista Tiepolo is represented by two fine heads in red chalk on blue paper, one of which (Fig. IV) is of outstanding quality. It

was formerly in the Wendland Collection, and is well known from the illustration in Hadeln's book on Tiepolo's drawings (Vol. II, Pl. 159).

The album from Llanover House was quite unknown until the dispersal of the contents in 1934. It must have been brought together in Flanders or Holland in the XVIIth or XVIIIth century by some collector with a particular interest in the landscape of the XVIth and earlier XVIIth century and is of great importance to the student of that period. It contained some 250 drawings, the most interesting of which have been detached and mounted. Four were generously presented by Mr. Alfred Jowett to the British Museum through the National Art Collections Fund in 1935 and help to illustrate a period which is imperfectly represented in that collection. I have here space only to illustrate and comment on a few of the more interesting and attractive drawings from this valuable series. It might almost form the theme for an article on the origins of landscape drawings in the Netherlands.

The earliest dated drawing is that of a castle on a hill inscribed 1540 *Cock fecit* (Fig. V). This belongs to a group on which Dr. Wolfgang



Fig. VI. ADORATION OF THE MAGI. 7½ in. by 11½ in. Attributed to Pieter Bruegel the Elder

Stechow has recently written in the *Berlin Jahrbuch* (Vol. LVI (1935), p. 74). Considerable uncertainty had reigned as to whether they were the work of Matthys Cock or of his younger brother Hieronymus. Dr. Stechow has adduced good reasons for supposing them the work of the elder, while a second closely related group of drawings, none of which is signed, and of which the handling, though similar, is looser, must be the work of Hieronymus. Certainly belonging to this latter group is a drawing of Caub on the Rhine, with the castle of Gutenfels on the hill above and the island fortress of Pfalz below. This is drawn in pen and ink, with slight washes of colour, and is the only topographical drawing by either brother which has so far come to light. It must be a record of Hieronymus's journey to or from Italy about 1546-8. Yet another drawing, with farm buildings and a water mill in the foreground below a fantastic rocky pile, must, I think, be the work of the elder brother, though it is a slightly stiff and conventional composition, drawn, unlike the others, with the point of the brush and washed in brown.

Two drawings in the album were attributed to the most illustrious Flemish landscape

painter of the XVIth century, Pieter Bruegel the Elder. The larger and more impressive of the two has for its subject, or rather its excuse, the Adoration of the Magi (Fig. VI). It actually represents a ruined cottage through a hole in the dilapidated walls of which one catches a glimpse of Virgin, Child and kneeling King. Its composition is reminiscent of the picture of the subject in the Reinhardt Collection at Winterthur, though in the drawing the main theme is even more insignificant than in the picture. The composition, in fact, is wholly in the manner of the elder Bruegel, but the touch is definitely not his; it is shakier, more pointed. The "signature," which occupies a space in the lower right corner, as if this was intentionally left for it, is in the same ink as the drawing and yet it is not exactly that of Bruegel at any stage of his career. It seems to be imitated from the signatures of about 1557. I see, if I mistake not, in this drawing the hand of Gillis van Coninxloo, who is elsewhere well represented in the album.

The second, smaller drawing, is of a village with a church on a river, with three figures in the foreground on the right. It is washed with light blue in a manner that one associates

rather with Jan Brueghel, and the "signature" PIETER BRUEGEL is again questionable. Both the signature and the wash are probably additions; the actual penwork seems to me conclusively Pieter's own of about 1560. Compare the landscape in the Louvre of that year (Tolnai 20).

By Hans Bol, Bruegel's slightly younger contemporary, there are no less than five drawings, among them a very charming landscape of a cottage among trees, signed and dated 1573. There is an interesting study of the hot springs at Pozzuoli, by Joris Hoefnagel (1542-1600), used for the finished drawing etched in Braun and Hogenberg's "Civitates Orbis Terrarum." Gillis van Coninxloo (1544-1607), one of the group of Flemish artists who fled from religious persecution to Frankenthal in Germany, is represented by five characteristic woodland landscapes, one of which is inscribed with the name which is probably a signature.

An interesting series is that of eight landscapes and views of Roman ruins, one of which is inscribed *Lodovico da Treviso*, the work of a Flemish landscape painter who passed all his working life in Italy, and whose Flemish name of Toeput was Italianized into Pozzoserrato (locked well) (1555-1610). Paul Bril, another Italian Fleming, is represented by one characteristic drawing and the unmistakable Tobias

Verhaecht (1561-1631), one of Rubens's many masters, by no less than eight. There are four landscapes by Joos de Momper (1564-1635), and no less than ten attributed to Jan Brueghel (1568-1625), Pieter's son, though by no means all of these are original works of this much copied artist. There are two particularly spirited sketches by David Vinckeboons (1578-1629), washed in lively colours, and representing contrasted scenes of merrymaking, the village *kermesse* and the aristocratic tournament.

Among the most charming of all are some sketches by Roelandt Savery (1576-1639), of which I reproduce an almost pre-Raphaelite farmyard, with tumbledown barns reflected in a pond (Fig. VII). Another unexpectedly delightful drawing is that of a moated castle by the engraver and publisher Hendrik Hondius (1573-after 1649), which is signed with the monogram and dated 1605 (Fig. VIII). The album, in fact, is full of fresh and surprisingly charming drawings by little known or anonymous artists of the beginning of the XVIIth century, which I have no space to discuss. The great Dutch landscape painters of the XVIIth century, Rembrandt, Ruysdael, Cuyp, Koninck, are absent. Nevertheless, there are charming examples of H. C. Vroom, Jan van Goyen, Esaias van de Velde, Allaert van Everdingen and many others, as well as a delightful Hollar.



Fig. VIII. CASTLE. $5\frac{7}{8}$ in. by $8\frac{7}{8}$ in.

By HENDRIK HONDIUS

THE WITTELSBACH CRYSTALS AT MUNICH

BY CHARLES L. ROBERT



Fig. I. A BOAT-SHAPED CUP. By the Brothers SARACHI. 1576

UNLIKE other arts, that of the stone engravers of the late Renaissance and early Baroque periods has been overlooked and neglected by art historians and students to a remarkable degree. This is doubtless due to several causes, the principal one being that the production, particularly of rock crystals, was very limited owing to the difficulty of obtaining suitable supplies of the raw material on the one hand, and to the technical difficulties of executing the pretentious orders of the great princes and rich nobles, for whom the cutters mostly worked, on the other. Probably owing to the fact that the finest rock crystal blocks were mined and quarried in the nearby Alps, the engraving art was practically entirely in the hands of the Milan masters. But many of their pupils emigrated to other countries, principally to Spain and Holland, and so we find isolated examples of their work scattered all over Europe. During the first development of this

art the stone cutter was entirely subservient to the goldsmith, and it was not until after the middle of the XVIth century that the position was reversed. Again, the student of this art is faced with great difficulty regarding identification as neither marks nor signatures are present, so that the origin and the workmanship are often entirely matters of conjecture unless the individual piece has an unimpeachable record, which is seldom the case if it has not remained in the same hands from the day when finished by the cutter. This difficulty is further increased by the fact that many pieces have been further engraved by another hand as that of the original artist, and that in many instances much of the fine settings, the work of the best goldsmiths of the day whose marks would be easily recognised, have been completely removed. This we often see in the cases of the splendid drinking cups, formerly representing complete galleys with masts, rigging, sailors and cannon all of gold—in most

cases only the boat-shaped hull remains (Fig. I). The student also finds little scope for his investigations as, apart from comparatively few rock crystals in private possession, there are to-day only three collections of note in existence, and even these have not yet been sufficiently elaborated to afford a satisfactory survey of the origin and development of this art. No attempt is, therefore, made here to trace this development, but only to place before the reader a few of the best examples existing of the crystal cutter's art. Of the three leading collections of crystals available—the Florence Collection in the Palazzo Pitti, the Vienna in the Art History Museum in that city, and the Wittelsbach Collection at Munich—the first-named undoubtedly occupies the leading position. But the Wittelsbach crystals, which form the most valuable section of the family treasure, although not so numerous as the Vienna, are artistically superior to it and rank nearly equal to the Florentine. All three, in fact all the finest examples of this art, originated



Fig. II. AN EGC-SHAPED JUG. By the Brothers SARACHI



Fig. III. A BASILISK CUP. By the Brothers SARACHI

at Milan, where the great Masters, Anibale Fontana, the brothers Sarachi and Giovanni Ambrosio, produced the beautiful examples which we admire to-day in all three collections, and whose reputations were world-wide during the latter half of the XVIth and the first half of the XVIIth centuries, when the art of crystal cutting died out and soon became lost. The Wittelsbach Collection forms part of the family heirlooms, known as the Wittelsbacher "Schatz" or "Treasure," which was founded by Duke Albrecht V (reigned 1549-1579), a great patron of the arts. The greater part of the collection, as we see it to-day, consists of pieces ordered by Albrecht in 1575 through his art advisers, Casparo and Prospero Visconti, the most noted art connoisseurs of the time, and were executed by one or other of the above-named Masters at Milan. Although acquired by Albrecht, the crystals were first included in the family heirlooms by Maximilian I in 1617 and were thus, fortunately, protected to some extent from sale in times of financial distress, which often occurred in later days. But even this protection did not always suffice

THE WITTELSBACH CRYSTALS AT MUNICH



Fig. IV. A VASE. By GIOVANNI AMBROSIO ; designed by DELAUNE



Fig. V. A PILGRIM'S BOTTLE

By AMBROSIO

to save many of the gold settings and ornamentations of precious stones which were replaced by silver-gilt and imitation jewels, exact reproductions, however, of the originals excepting that the goldsmith's marks were lost. The Palatine "Treasure" was added in 1783 when the Electorate came to Bavaria. Although its artistic worth by no means equalled that of the Wittelsbachs, yet it also contained several fine crystals. Space will only permit of a brief description and confined reproduction of a few selected examples from the collection which consists of some fifty pieces. The most important piece was formerly the great boat-shaped cup (Fig. I) made by the brothers Sarachi for Duke Albrecht in 1576. It represented originally a two-masted galley, whose sails of gold were studded with rubies and emeralds. The fine engraving depicts scenes from Moses and the wonder-spring. Handle and settings were of gold, stem and base of crystal. The precious stones as well as the gold sails and ornaments were removed and sold in 1779. Albrecht paid no less than

6,000 gold lres for this masterpiece, and was so pleased with it that he sent the brothers another 2,000 as a present, together with an invitation to join his court permanently, which they, however, refused. A splendid example of the brothers' work is the great egg-shaped jug (Fig. II). It is 42 centimetres high; the lid represents the Bavarian lion holding an enamelled gold ring in his jaws, and is set with large pearls and rubies. The crystal is finely engraved with scenes from the life of Joseph. Settings and handle are of gold and enamel. The whole piece is full of temperament and life such as is seldom seen. This fine cup is the sole remnant which remains of the great gold service consisting of 228 pieces which was melted down in 1779 and reduced the national debt by 60,000 gold florins. A very singular design is shown in Fig. III—a mythical bird or basilisk. The cup is by the Sarachis, 28 centimetres high; the wings and scales are very deeply engraved; the eyes are two large rubies. Head and neck are removable and set in a gold ring; the pedestal is of gold ornamented with large pearls and stones. The vase (Fig. IV) is, perhaps, the finest example of the cutter's art in the collection; it shows the master, Giovanni Ambrosio, at his best, the figures being remarkable for their clearness and depth. The scene portrays "Abraham about to sacrifice his son"



Fig. VI. A TUREEN. Milan origin; setting Augsburg goldsmith work

THE WITTELSBACH CRYSTALS AT MUNICH

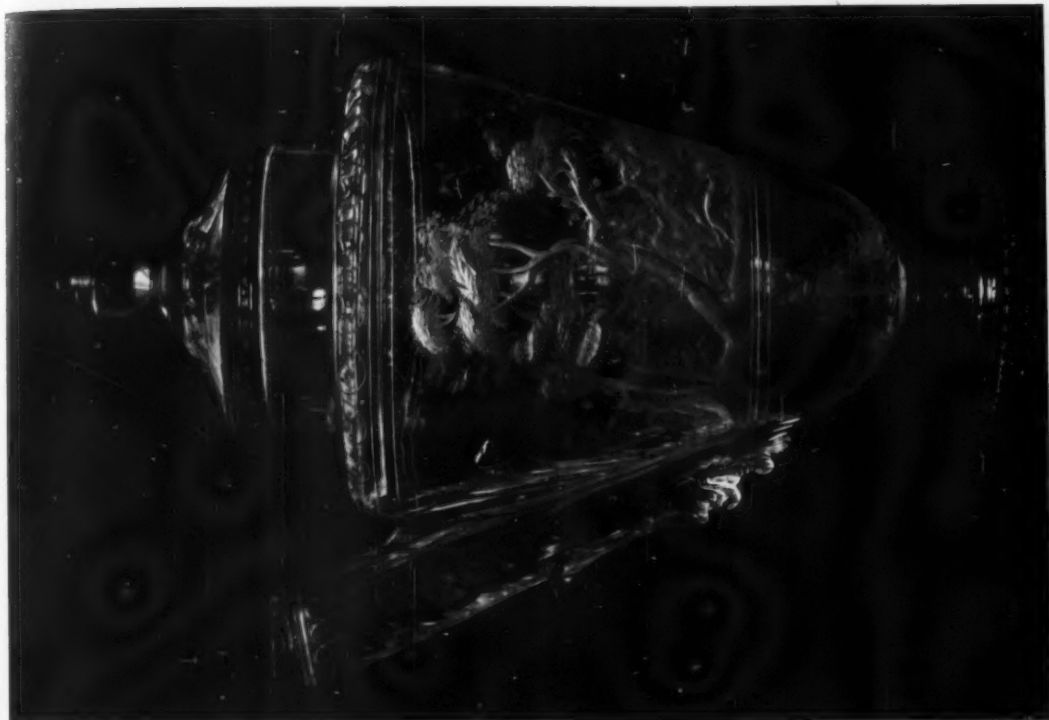


Fig. VII. A CUP. By FONTANA. 1775



Fig. VIII. A CUP. By HANS of Antwerp, a pupil of FONTANA designed by HOLBEIN the Younger



Fig. IX. A HEAVILY ENGRAVED CUP. By FONTANA

after a design by Delaune. Handles and socle are of gold ornamented by filigree work. The pilgrim's bottle (Fig. V) is unusual, consisting of two crystal plates joined together by a rim of gold decorated with pearls and emeralds. A tureen (Fig. VI), although of Milan origin, is doubtless of much later date than the other pieces, the setting of silver-gilt being the work of an Augsburg goldsmith. It formed a part of the "Palatine Treasure." The fine cup (Fig. VIII), standing on a pedestal of gold encrusted with rubies, emeralds and pearls, is the work of Hans of Antwerp after a design by Holbein the Younger. It is said to be the baptismal cup presented by Henry VIII of England to a son of James of Scotland, who bequeathed it to Mary Stuart. Her son, James, presented it to his daughter on her marriage with the Count Palatine, Frederick I, whereby it came into the "Palatine Treasure." Hans, of Antwerp, was a pupil of Fontana, and the execution shows the master's influence very clearly. We come to a typical piece

of Fontana's craft (Fig. VII), a cup showing a boar hunt with a rich landscape. It is 35 cm. high, and dates from 1775, the long spout being a unique feature. The massive gold settings strewn with precious stones of the heavily engraved cup (Fig. IX) give this piece a rather top-heavy appearance, but in Fig. X we see another perfect specimen of Fontana's master hand—light, graceful, beautifully engraved. This was the last of his work in crystal before he applied himself to cameo and agate engraving entirely. After having been constantly shifted about for more than two centuries by its succeeding owners, the Wittelsbach "Treasure" has at last found a suitable resting place in the treasure rooms of the Royal Residence at Munich. It has hitherto been inaccessible to the public and even to students, but the rooms have now been opened, and one of the most interesting artistic collections in existence placed on view in appropriate surroundings.



Fig. X. A CUP. By FONTANA; the last piece of work in crystal by this Master

NOTES FROM NEW YORK

BY JAMES W. LANE



MOHAWK VALLEY

Courtesy of the Metropolitan Museum of Art

By ALEXANDER H. WYANT

It is always interesting to note where or how a painter picks up his style. The XIXth century, a hundred years of great aesthetic developments in particularly the art of landscape painting, left many American versions of this subject that will probably surprise European taste by their quaintness, difference and, in some instances, originality. They are also at precisely the opposite pole from Chinese painting, being specific and full of the spirit of place. The Whitney Museum of American Art, in its stimulating and scholarly exhibition, "A Century of American Landscape Painting" (1800-1900), will perhaps make one wonder why, for the first sixty years of the XIXth century, the work of native landscapists was so very literal. There were, on the whole, three reasons for it: (a) Many of our American landscape painters, their own profession being most unucrative, had worked as banknote engravers and hence (b) were well qualified to furnish to patrons the meticulous sort of painted engraving which a taste for panoramic and topographic prints had fostered. Then, again, (c) some of these painters had gone abroad for study not to England, Holland or France, where the

most progressive landscape painting could have been observed but to Rome, where debased versions of Claude abounded, or to Germany, where, in once-fashionable Davidian Düsseldorf, they were taught proficiency in drawing unimportant details to the exclusion of feeling, atmosphere and design. Breathing, as it were, such an impoverished artistic air, these early landscapists acquitted themselves occasionally of some works that, if not totally splendid, have splendid merits. Rupert Brooke might hardly have cared for "The Mohawk Valley," for instance, as recorded by Alexander Wyant, so little of human, cosy associations (so Brooke would have said) could he find in it, yet this interpretation of Adirondack scenery has several fine points. In the first place, the recession of planes—something at which the whole early school, the Hudson River School,¹ of American landscapists was especially adept—is so admirably handled that it enriches every other quality in the painting. In the second place, the tendency to

¹ So called because the best-known landscapists chose to paint many scenes near, if not of, the Hudson River. The school flourished from 1830 to 1870 but some practitioners were active at least until the turn of the century.



THE ALL-SEEING EYE. 1827.

Oil on wood panel. Found in Flushing, L.I., where it was evidently painted

In "American Genre Exhibition," at the American Folk Art Gallery, New York

By NATHANIEL PECK

over-detailed treatment of the foreground, learned from Wyant's Norwegian master at Karlsruhe, is offset by the general sweep of the design. So much for a canvas which may sum up the virtues and defects of the Hudson River School.

A few painters here had discovered, curiously enough, the principles of impressionism even before the French. Professor Ogden Rood, of Columbia University, had written a book on the disintegration of light before Monet had developed his later style, and, as the Whitney Museum shows in John La Farge's "Paradise Valley, Newport," of about 1867, we had in this country a painter who, in his own right, was an impressionist. More famous as a landscapist, however, was George Inness, a kind of American Wordsworth, if you will but imagine Wordsworth a Swedenborgian. That is, Inness, converted to the Scandinavian's creed, felt that landscape gave him a definitely religious feeling, and, like Thomas Cole, an English-born master of the Hudson River School, some of whose grandiose canvases were almost morality plays, Inness wished to portray his exaltation in the paintings. Too often his later work succumbs to ideological fervour. Technically, it is scumbled, and the breadth of vision is lost in a haze of grey mist. While Inness is perhaps the highest-priced American landscapist of his day (1825-1894), his name, like that of Corot, whose works he was one of the first to introduce to America, is such a one to be conjured with that any collector should proceed on the assumption of *caveat emptor*.

The last ten years of the century saw American landscape under the influence of impressionism brighten in colour. Where colours had been on the dark-green and brown side, they turned to light veridians and yellows, and brightest ultramarine. Where our landscapists of the first two-thirds of the century had gone to Düsseldorf, they now went to Paris. Thus, Weir and Hassam picked up the Monet technique in France just as Theodore Robinson picked it up directly under Monet's own nose at Giverny. The two former artists came home, and were the nucleus of the American impressionist movement, adapting the French technique to their own temperaments and selections of scene. Yet patronage of American landscape painting was so poor that Samuel F. B. Morse, with a crystal-clear style, had been forced from landscape and portraiture—his true loves—into invention of the telegraph, La Farge had had to turn from painting to stained glass (in which art he was an innovator of genius), and Henry Ferguson, the fag-end of the Hudson River School, had to be supported by the late J. Pierpont Morgan with a thousand pounds a year in order to live. In our landscape school there is—with the general exception of works by La Farge, Homer, Inness, and Ryder—little of the flowing ease and dignified design to be found in either the English or the Dutch schools. The flair for landscape was there, and landscape was the fashion; but we had neither Boningtons nor Constables nor De Wints to do it justice.

The old Dutchmen knew landscape. Somehow northern countries seem to have more beautiful and

NOTES FROM NEW YORK



THE GREAT CHURCH (ST. BAVO) AT HAARLEM

Courtesy of M. Knoedler & Co.

By G. BERCKHEYDE

larger clouds than southern lands and some of the Dutch painters, Jacob van Ruysdael, for example, have used cloud-lighting perfectly in their paintings. His "View of the Dunes, toward Haarlem," just shown at Knoedler's very popular show, "Holland—Indoors and Outdoors," gives you that feeling of majestic black and white cloud-forms hanging limply on the countryside that one receives anywhere near the soggy pasturelands from Finisterre to the North Sea. It seemed to me, at least from this show, that the indoors wasn't a patch on the outdoors. The indoors had De Hooch, and Metsu, not to speak of van Huysum, Ruysch, Seghers, Stern, and the three De Heems (the latter seven all stereotyped still-life painters), but the outdoors had Berckheyde, with his well-massed architectural vistas which have originality even to-day; De Meyer, who was apparently a sort of combined Hogarth and Lancret; De Witte, who could do interesting fish-market genre; and Van Croos, who, like Van Goyen, worked beautifully in monotone.

In referring to tone, I must not forget to tell you that we have had here some inspiring bronzes which, although somewhat modern in line and modelling, seem to be covered with the golden dust of ancient fora. Do you know the work of Mirco, a very talented young Italian sculptor and designer? He has just been presented to New York by the new Comet Art Gallery, founded by the Countess Pecci-Blunt, which is especially interested in contemporary Italian art. I don't know by what process Mirco tones down the green of his bronzes, but the dull gold with which he dusts them is entirely satisfying and makes their classicism, as in the "David," very attractive. This type of sculpture, though modern technically, is classical in subject-matter and approach.

Twenty years ago, before surrealism had arisen, paintings such as "The All-Seeing Eye," which the American Folk Art Gallery in New York recently featured in an exhibition of American genre from 1795 to 1887 and which has been purchased by the Wadsworth Athenæum of Hartford, Connecticut, would have been called a curio. I doubt whether it was meant for little more than an exercise, perhaps by an industrious young hotel-clerk who felt one dismal day, or night, that he must fight off drowsiness. it has been suggested that

the "The All-Seeing Eye" comes from a Masonic interpretation of the Masonic symbol, the eye. Might not the eye as well refer to the omniscience of the hotel clerk? Surrealist, or not—and I rather think not—the painting, which is dated 1827, is still a curio,² showing literalism as marked as any in the landscapes of the period.

There must be something to the art of a painter whose smallest water-colours can fetch two or three hundred pounds apiece in these penurious days. Whistler could have died of disappointment when his delicate, pastel-tinted drawings and water-colours brought him no success. Yet after his death they, I think, are more highly considered by the discerning than are the oils. The Carstairs Gallery have had an exhibition exclusively of the pastels and aquarelles. How fresh and dateless they are! Every artist has an æsthetic philosophy, often unconsciously expressed—as George Moore said of Whistler—as an ingenious exaltation of his weakness. Whistler's philosophy was expressed in fustian. The unfortunate thing was that, the man being foppish, his art was thought similarly eviscerated. But it wasn't. This was the anomaly that George Moore butted his head against for some time. How could Whistler be so garrulous and petulant, so insistent upon details, so concerned about his pound of flesh, and then in his art, which is marked by restraint, selection, great taste

and soothing harmony, and a dreamy or sketchy meditateness without the "vice of subject," show nothing of his less endearing human traits? And the conclusion George Moore reached was that Whistler was a great genius, but a genius of nerves not of muscle. These water-colours of his frequently are finished in a dozen or so strokes—resolutely and authoritatively. That is the mark, other things being equal, of a master. Let us try to be uninfluenced by Whistler's febrilities as we look at his art and remember him as the man who, when art was floundering in over-faithful reproductions of nature, felt the spiritual stimulus to record poetic visions.



DAVID

By MIRCO

Courtesy of the Comet Art Gallery

² Not really so much of a curio: this type of subject, without the all-seeing eye it is true, was popular during the XVIIIth century. The excellent portrait painter, Wallerant Vaillant and Evert Collier may be mentioned amongst those who have painted this particular type of still life. Cornelius N. Gysbrecht introduced, instead of the eye perhaps, the skull, thus linking it with the "Vanitas" idea which seems to have been the origin of the "nature morte" pictures.—Ed.

NOTES FROM PARIS

BY ALEXANDER WATT



"THE HIGH-METTLED RACER." Aquatint.
Collection: Minto Wilson, Esq.

By THOMAS ROWLANDSON

THE exhibition of a Century of English Caricatures and Customs (1750-1850) which has just opened at the Musée des Arts Décoratifs is surely the most important and complete show of its kind that has ever been held. This has been organized by Art et Tourisme in conjunction with Art and Travel, a similar body in London. The aim of this enterprising Franco-British association, which was responsible for the excellent Blake and Turner exhibition held last year at the Bibliothèque Nationale, is to strengthen the literary and artistic bonds between Britain and France. Mr. Randall Davies and Mr. Edward C. Murray of the Department of Prints and Drawings at the British Museum, in collaboration with La Comtesse Aymar de Dampierre from Paris, selected the 390 paintings, drawings and engravings now on exhibition at the Musée des Arts Décoratifs.

Apart from a number of works by anonymous artists there are forty-eight caricaturists represented in this exhibition. There is no need for me to enumerate the names of the most famous of these, for they are all here. The same applies to the number of collectors of English caricatures. Special mention, however, must be given to the celebrated collection of Mr. Minto Wilson, who has generously contributed 125 examples to this unique ensemble. These are shown together in one room of the exhibition.

Hogarth is the first in chronological order among the artists whose works figure at the Pavillon de Marsan.

He may be named the father of English caricature. Before his time one can find sketches and engravings of a satirical nature—like the curious drawings of figures with animal heads in the Psalter of Queen Mary, in the British Museum—but nothing quite in this order of caricature. Watteau, more than anybody else, was responsible for the introduction of the art of caricature in England. A portrait he executed when in London, in 1720, of Dr. Misubin, a French refugee who had been nicknamed "The Charlatan," owing to his noted success in the medical profession, is supposed to have inspired Hogarth to paint his "Harlot's Progress." He is the only English artist at the beginning of the XVIIIth century to have practised this particular form of art, one which actually can hardly be termed caricature, for Hogarth rarely introduced personalities into his compositions. Fielding, in fact, referred to his descriptions of the human failings as paintings of a comical nature and not as caricatures. But most marked of all was the influence of the Dutch artists of the early XVIIIth century who, with the arrival of William of Orange in England, demonstrated with their cynical drawings of Louis XIV the merit of political caricature. Following the period of puritanism and the dictatorship of Cromwell, the English of the late XVIIth century and the XVIIIth century abandoned themselves to the joys of living, as humorously depicted by Hogarth. But it was not until

the end of the XVIIIth century that the influence of the Dutch political satirists fully evinced itself. This found fullest expression during the Regency period, when every aspect of political and social life was caricatured. The founding of the Royal Academy, in 1768, is an important event in the history of English caricature, for it undoubtedly promoted an increase in the number of works produced and bettered their quality.

Gillray, the most daring satirist, and Rowlandson, the most able artist of caricature, were the two who earned the greatest success in this particular sphere of art. They met with no competition at the beginning of their careers, although Sandby, Dance, Sayer, Raphael Smith, Bunbury and Mortimer, and others of talent, were active at the same time. With the advent of the XIXth century, the caricaturists became more and more daring. Indeed, the reputation of Gillray and Rowlandson declined owing to the extreme liberty of their subjects and manner of illustration. At this time a parallel is to be found in the work of Honoré Daumier, the greatest of French satirists, who was locked up in the Ste. Pélagie prison for six months for his impertinent illustrations in Charles Phillipon's "La Caricature." We may realize the peremptory attitude that censorship has nowadays adopted when we consider the indignation that harmless caricatures arouse as compared with those of the time of Gillray and Daumier. With fine, piercing pen and broad, injurious brush they contorted their victims, not only in their faces, but also in their attitude, poise and figure, into beings "in whose animated faces (as described by Baudelaire) may be seen and clearly read all the meanness of soul, all the absurdities, all the aberrations of intelligence, all the vice of the heart."

Isaac Cruickshank who, with his son George Cruickshank, formed the transition between the old and the new school, was careful never to go beyond the limits of caricature. Like Newton and Heath, he was more interested in illustrating the comical than the cynical. The principal subject of attack, for example, of this school, was the ridiculous fashions imposed by the society of that time. These form an important part of the collection now on view in Paris.

It is significant that the birth of modern caricature almost coincides with the invention of the steam engine. It was just about this time, shortly before Phillipon edited his first journal, that Thomas MacLean published a series of lithographs of political satires by John Doyle. This publication lasted for over ten years. John Doyle was the legitimate successor of Rowlandson. He was about the only artist at that time who had sufficient talent to exercise a new influence and evolve a different style of caricature as opposed to the exaggerating absurdities of Cruickshank and his contemporaries. Doyle would have earned the admiration of a larger public had he not devoted himself so exclusively to political subjects.

This exceptional show which has already earned a great success for this particular aspect of British art is comparatively unknown to the British public: Gillray, the most virulent satirist of his time, is the artist who here draws the most attention. If the French are both amused and shocked at the violent attacks he directed against their country during the period of the Revolution and the time of Napoleon, they are no less surprised at his audacious criticisms of the Royalty and Government of his own country.



"ENTER THE ROAST BEEF." Pen and wash drawing.
Collection: Captain Bruce Ingram

By NATHANIEL DANCE

ETRUSCAN SCULPTURE BY STANLEY CASSON

STUDENTS of ancient European art are agreed that there is no subject about which less is known than the art of sculpture in Etruria. In the early XIXth century, when the discovery of Greek

works of art in Etruscan tombs had completely confused the experts and made it impossible for them to distinguish the difference between the two arts, it was a commonplace to label as "Etruscan" anything which was in fact Archaic Greek. The Royal Commission on the purchase of the Elgin Marbles refused to purchase the pedimental sculptures of Ægina (now at Munich), because they held them to be Etruscan and "curious from the point of view of their antiquity," but not true works of art of Greek make. As the character and development of Archaic Greek art was identified and recognized by increasing discovery, it soon became apparent that there was hardly anything to be classed as Etruscan sculpture except for the well-known types of stone and terracotta sarcophagus found in Etruscan tombs, which are clearly un-Greek in style and technique. Etruscan painting, on the other hand, was found to be an art of particular skill and charm, Greek in inspiration, wholly Etruscan in rendering and style. The Etruscan tombs of Corneto and other Etruscan areas were found to illustrate a remarkably vivid and beautiful mode of painting frescoes, which had no counterpart in the Greek tradition.

But still Etruscan sculpture was lacking. Yet it was known that Etruscans were famous for their plastic art, for statues in terracotta of such merit that their fame travelled throughout Italy and Greece itself. Etruscan artists had found a field where the Greeks could not excel them. Pliny, in his chapters on the history of art, records that Etruscan terracotta statues "were the most magnificent known in those days . . . their admirable execution, their artistic merits and their durability make them more worthy of honour than gold." Between 510 B.C. and 480 B.C. Etruscan sculptors were famous, especially under the rule of Tarquin at Rome. The artists of the city of Veii were especially famous.

But until recently almost nothing was known of such

Etruscan art. A fine sarcophagus of about 500 B.C. in the Villa Papagiulia Museum was an instance, but not until 1916 was any certain example found. In that year at Veii a life-size figure of Apollo from a temple-

pediment was found during excavations, together with fragments sufficient to indicate that the pedimental group as a whole represented the myth of the "Rape of the Tripod" at Delphi by Herakles from Apollo. Students of ancient art were astonished at the vigour and independence of the almost complete figure of Apollo so discovered: its technique also attracted attention, for the baking in one piece of life-size statues was a most difficult feat.

The Metropolitan Museum at New York has now announced the acquisition of three first-rate examples of Etruscan terracotta statuary of the very first rank of merit.¹ All reached the museum from Paris, and are known to have come ultimately from Italian soil, though their precise place of origin is not stated.

The first is by far the most interesting and important. It represents an isolated statue of a warrior in the attitude of brandishing a sword or spear. He is armed in a huge crested helmet, cuirass and greaves; on his left arm is the attachment for a shield, now lost,

and not a part of the main modelling, but separately attached. The sword or spear is equally made separately and now lost. But otherwise the figure is almost completely undamaged and unweathered, as near mint condition as any ancient work of art can well hope to be. The total height of the figure without the plinth on which it stands, but including the crested helmet, is just over 8 ft. The figure was fired in one piece, and clearly the kiln for firing it must have been built round it. There are no faults of firing or cracks, and the vent hole is of the smallest proportions. It is technically a superb achievement.

Stylistically it is one of the most impressive statues that have come down to us. The warrior, who is almost certainly intended to represent the Etruscan God of War, is grim, ruthless and terrible. His staring eyes, powerful neck and striding attitude all repeat the attitude



COLOSSAL HEAD OF AN ETRUSCAN
TERRACOTTA WARRIOR, THREE-QUARTER
FRONT VIEW

(Courtesy of the Metropolitan Museum of Art)

¹ Metropolitan Museum of Art. Papers No. 6: Etruscan Terracotta Warriors: by Gisela M. A. Richter, 1937.

A P O L L O



STATUE OF A WARRIOR OF LIFE SIZE
(Courtesy of the Metropolitan Museum of Art)

of similar warrior figures in Greek art, but the spirit in which that traditional Greek type is interpreted by the Etruscan artist is fundamentally different from that which would infuse a similar Greek statue. Etruscans had the reputation for being cruel fighters and for their ruthless treatment of their opponents. The cruelty that distinguishes Romans from Greeks is believed to be largely due to an Etruscan inheritance. But this magnificent statue is the work of an artist who was a profound realist in the true artistic sense of that word. He was determined to represent War personified, and his traditional outlook emerges in his work. No Greek could conceivably have made a statue so startling and so true to the realities of life. For Greeks were both urbane and philosophical in their art. The New York Warrior will remain as the finest example of Etruscan art in the world, majestic and stern, brimming with vigour and life, Greek in all essentials, Etruscan in spirit and expression. At last we know what the Etruscan art of sculpture was like at its prime, before Etruscan power crumbled before the joint attack of Romans and Greeks. Here is the work of the pupil of Greece, who has become a master of his own tradition.

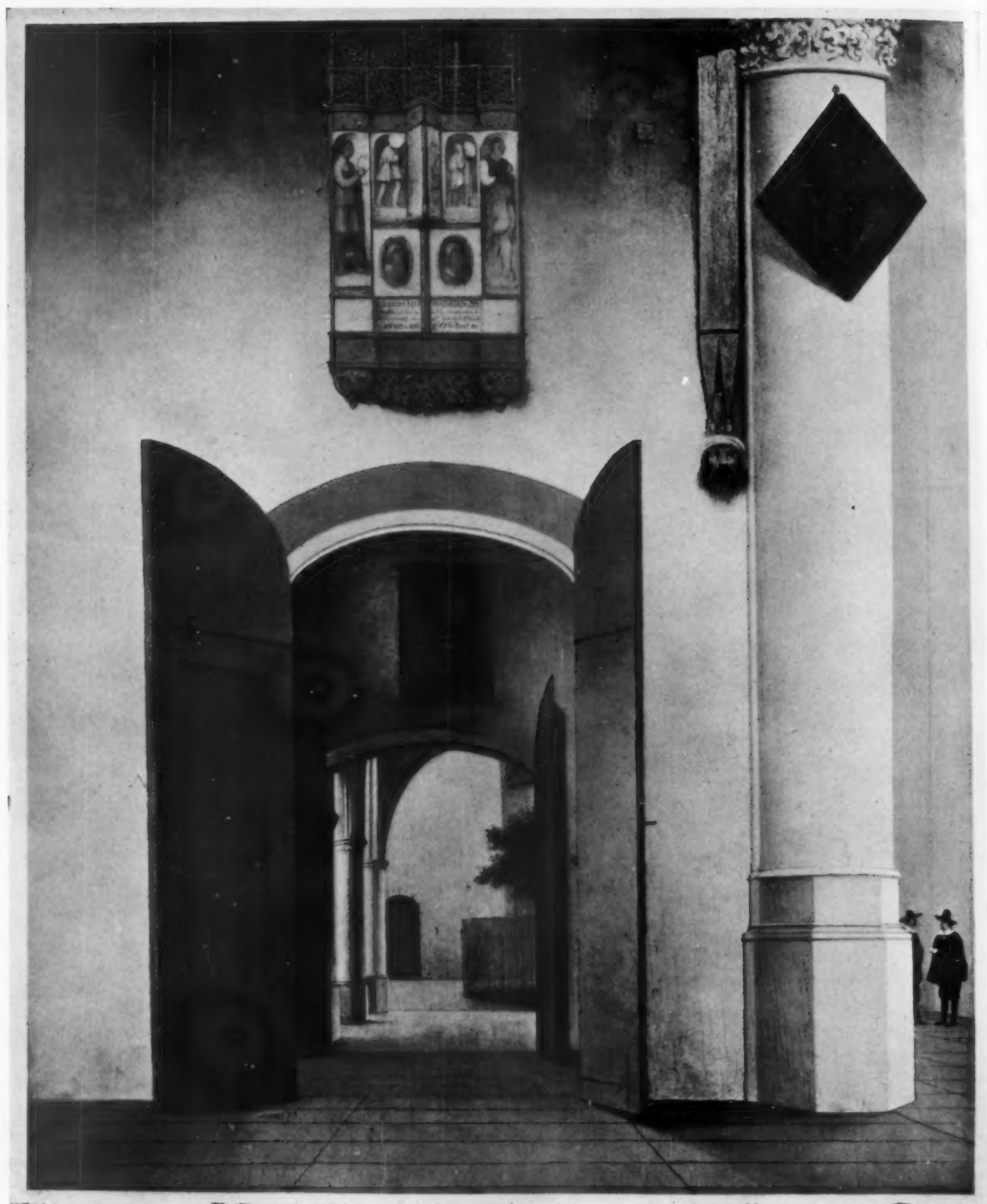
The second work of Etruscan art is as striking in its way. It is the head of a truly colossal figure of much the same type. But the helmeted head alone measures 4 ft. 7 in. in height! It must come from a figure of Mars, some 20 ft. in height, probably the cult statue of a temple of that god. The helmet is smaller than that of the first statue in proportion, but the style and rendering is the same. Both belong to the first quarter of the fifth century and show a style which had in Greece been replaced by a more developed outlook. But Greek styles survived in Etruria after they had changed in Greece. For it took time for new influences to permeate Italy. The third statue is in a quite distinct style. Again it shows an armed warrior. But he is tall, bony and thin. His bodily structure is not so well studied, and the detail not so well rendered. He measures over 6½ ft. in height, and is well preserved. But his right arm is missing. In general style he probably represents the work of an Italian artist, who was not an Etruscan but a Latin. The treatment is summary and meagre, the face dull and uninspired. In date the statue must be classed with the other two. Probably all three are a part of the numerous dedications of a great sanctuary of the War God of the Etruscans. No such find has ever been made in Italy before, and our knowledge of Italian and Etruscan art is enriched by these discoveries. Without question the first of the three works is the finest. Its dark colouring, brown flesh-surfaces, reddish armour with white patterns of palmette and spiral, and the thin under-garment, delicately embroidered—all this makes an impression of great beauty and skill. We must imagine some dark sanctuary with great statues like these standing under porticoes in the gloom, stern and forbidding, and at the back the immense cult statue of the favourite deity of the Etruscan peoples, the deity who ultimately failed them when their power faded and their name became almost a memory. Etruscans left no poetry, no philosophy and no history. Their language is undeciphered and their history and religion hardly understood. Their genius was for war, and in that they ultimately gave way to Rome.

ETRUSCAN SCULPTURE



BUST OF A TERRACOTTA WARRIOR, HEROIC SIZE
(Courtesy of the Metropolitan Museum of Art)

A P O L L O

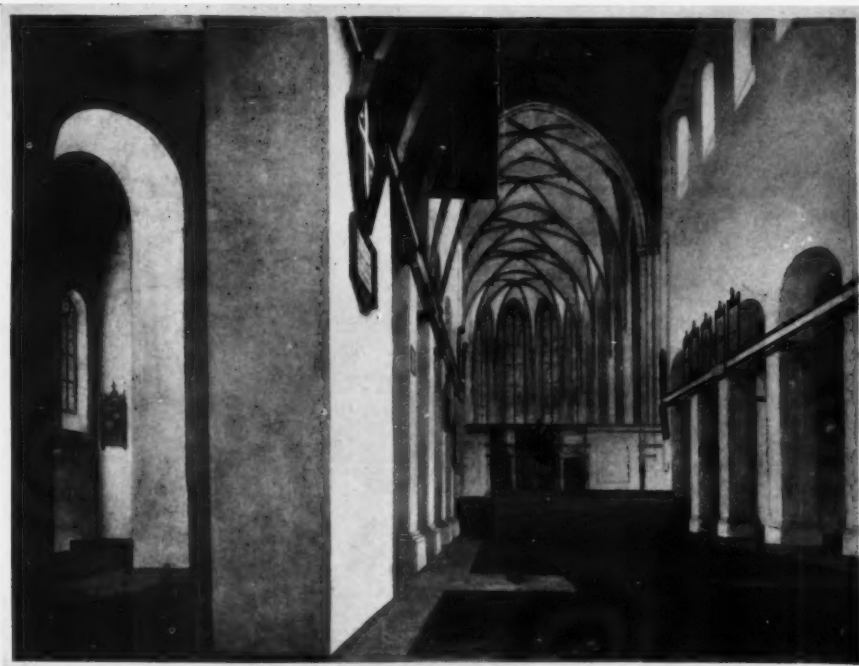


INTERIOR OF THE CHURCH AT ALKMAAR

Boymans Museum, Rotterdam

By P. SAENREDAM

PIETER SAENREDAM BY N. S. TRIVAS



INTERIOR OF THE JANS KERK AT UTRECHT
Boymans Museum, Rotterdam

By P. SAENREDAM

THE Boymans Museum, Rotterdam, devoted its traditional Winter Exhibition (December 25th-February 1st) to the strange and remarkable Haarlem painter, Pieter Saenredam. The biographical dates about this Master are scarce. We know that he was born in 1597 at Assendelft, where his father, the engraver, Jan Saenredam, died in 1607. The next year young Saenredam left with his mother for Haarlem, and was apprenticed to the engraver, F. P. de Grebber. In 1623, Saenredam became Master of St. Luke's Guild; in 1635, Secretary; and in 1642, Dean. He was buried on May 31st, 1665, in the St. Bavo Church of Haarlem, which he had so often painted. The artist never went abroad, and his Italian views, such as the "Santa Maria della Febbre, Rome" (No. 1, collection Mensing), were executed after drawings by Maerten van Heemskerk. He did, however, visit various places in Holland, such as Utrecht, Alkmaar, &c. Saenredam had, in fact, no followers; for although Isaak van Nিকে completed some of the Master's unfinished pictures he cannot be called a follower, missing the other's most characteristic features.

All of Saenredam's pictures represent architectural views, mostly churches. His works are an accurate rendering of reality. This makes him the most trustworthy historiographer of Dutch architecture; but his importance goes, of course, much farther than that. Compared with any other painter, Saenredam's interiors of the large and severe Protestant churches show the

hand of a very sensitive Master with a deep and personal feeling for colour and light. The magnificent brown-violet of the heavy church gates (No. 5, "Groote Kerk, Alkmaar," Boymans Museum, Rotterdam), for instance, seen against the blue-grey stone floor, produces a very unusual effect; that is true also of the very peculiar green of the roofs in quite a number of pictures (No. 4, "Haarlem Town Hall," Frans Hals Museum, Haarlem, &c.). The small flowers and grass sprouting amidst the weather-beaten stones of the "Mariakerk" (No. 14, Boymans Museum, Rotterdam) add a lyric note to its severe architecture. It is a curious fact that Saenredam, the realist, used to introduce real gold into a number of his pictures (No. 15, "Mariakerk," Rijksmuseum, Amsterdam, &c.).

Saenredam lived in seclusion and worked rather slowly. All this accounts for the fact that his works were less known to his contemporaries than those of some quite indifferent painters. The XVIIIth century must have regarded his art as being too Calvinistic. The XIXth century missed in his pictures the "story," and the famous brownish gallery-tone which this epoch was anxious to see in every old picture. So Saenredam's re-discovery has been reserved to the present generation, that learned to look at architecture through the eyes of Utrillo. Astonished by Saenredam's "Modernism," this generation started to study and collect his works. From the nearly forty pictures he painted during his life, twenty-two were shown in Rotterdam, together with fifty-seven drawings.

SICKERT

AT THE LEICESTER GALLERIES



"ALL WE LIKE SHEEP . . ."

By RICHARD SICKERT

IN the French painter's Jacques Emile Blanche's delightful recollections called "Portraits of a Lifetime," recently published, he refers a great deal to Sickert. In one of the passages in which he speaks of him as "This Proteus, this Chamæleon," he continues: "His genius for camouflage in dress, in the fashion of wearing his hair, and in his manner of speaking, rivals Friegoli's"; in another passage: "Sickert, in spite of his Christian name Richard . . . for me is still Walter. I should like him to tell me for whose benefit he has altered his signature."

A few weeks ago Sickert, and Walter Sickert had an exhibition of their work at a Cork Street gallery; now Richard Sickert has joined them in Leicester Square.

Likewise, a month or two ago was to be seen in a Bond Street gallery the portrait of Walter Sickert and an admirable *portrait intime* of Richard Sickert—two obviously different persons—painted at an interval of forty years, by his friend Blanche.

Just as it seemed impossible to believe that the young and aristocratic æsthete of Blanche's early portrait could have grown into the genial "character," oddly *bourgeois*, we see in his later portrait, are one and the same man, so it was impossible, not knowing anything of Sickert, to believe that the Walter whom one saw in Cork Street could be identical with the Richard we now see in Leicester Square.

There is one permanent characteristic, however, in Sickert, and that is, as Blanche has pointed out, his protean nature. It was, I think, a mistake to bring in the chameleon, for that animal takes on the tone of its environment as a matter of self-protection—and Sickert is anything but that sort of animal. It is true he was known as an *élève de Whistler*, and as a follower of Degas, and is still, it appears, regarded as an Impressionist of the

French type. In this connection let me quote as enlightening, a passage from Louis Réau's intelligent "La Renaissance: L'Art Moderne" recently published.

"L'impressionisme, neutralisé par le préraphaélisme, n'a pas été très fécond en Grande Bretagne. Les seuls noms qu'on puisse citer sont le romancier George Moore et Walter Sickert, qui furent à Paris des familiers de Manet et de Degas, les portraitistes irlandais John Lavery et William Orpen, le paysagiste écossais William McTaggart, le décorateur et graveur Frank Brangwyn.

"Le contingent allemand est plus important . . ."

Rather a queer mixture, perhaps, but it shows us that Sickert's name is amongst the few *en Grande Bretagne* whom the French respect as artists.

To return to Blanche's chameleon, however: if there is one quality one must respect more than any other, it is the fact that Sickert has never attempted to take on protective colouring. He has always proclaimed his convictions without fear or favour. His preoccupation throughout his career has been a two-fold one—technically with light subdued or full, and theoretically with subject matter. It is true that many of his paintings have appeared to be only abstract almost in their fragmentary representation of the architectural detail—for instance, of music hall interiors, or in a kind of haphazard aspects of a room or a studio—but even in such cases the title with its literary flavour indicated a strongly associative interest. Because his preoccupation always had a dual nature his art is perhaps often misunderstood. If he called a picture "The Camden Town Murder"—then those interested in crime would not find it lurid enough; whilst those interested in painting would find the allusive title unnecessary.

With Walter Sickert there must always be a subject, a real subject, not a theoretical exercise, and that subject



"SIRENS ABOARD" (Canvas 30 in. by 18 in.)

By RICHARD SICKERT

Exhibited at the Leicester Galleries

SICKERT AT THE LEICESTER GALLERIES

must be painted from nature, it must not be evolved from an inner consciousness, like, for example, the formidable inventions of Wyndham Lewis.

The Richard Sickert who now holds this show in Leicester Square must still have a subject, and he still can and does paint from nature, when he feels so disposed; but the amazing vitality of this almost octogenarian shows itself in a complete change of inspiration. He is really tired of nature, perhaps because of the discomfort involved in painting directly from her; or perhaps he feels that she limits him too much; or perhaps because he finds the activity too boring. I don't know; I have not asked him and I have only once had the chance—but he was then still Walter and the question did not therefore present itself. The point is that he

now and for some time back paints and has painted from, one might say, "any old thing," a photograph, a wood-engraving or other reproduction discovered in old books — "Good Words," "Once a Week" or whatever was published when the "English School of Illustrators" was at its zenith.

Such a theft of ideas—a common event amongst the old masters—has with him a different significance. It amuses him to translate a black-and-white studio composition into feigned atmospheric colour. This requires not only sympathy with original designer and sympathy in the subject, but also a colossal knowledge of painting. It is not a question of hand-colouring a black and white; it is a question of visualizing how colour and air would affect

outline and modify the local colour were the scene painted from nature.

At the time of writing the show at the Leicester Galleries was not yet hung, the catalogue not printed, so we cannot refer to it in detail. The two typical examples, however, will give some idea of Sickert's infinite variety. "All we like sheep . . ." (note the title) is manifestly a thing seen. I know of no other sheep picture in which the sheepishness of sheep, the woolly urge of the driven herd is so properly expressed. In the subject of our colour plate taken from some illustration of the 'sixties, we seem to see the rendering of scene painted from the life. In order to achieve this, the artist had to eliminate the lines of the original engraving and to replace them by planes and touches of colour suggesting

all the modifications which the ambient sunlit atmosphere would effect. "Home Life," Sickert himself at the entrance of his wine cellar, is not only a delightfully humorous glimpse into his nature, but at the same time a study in parallel horizontals and verticals—a picture that depends for the enjoyment of its full flavour on a parallel appreciation of subject, line and colour. A wonderfully young achievement for a wonderful old man.

We can do no better than quote in conclusion his friend Blanche's appreciation:

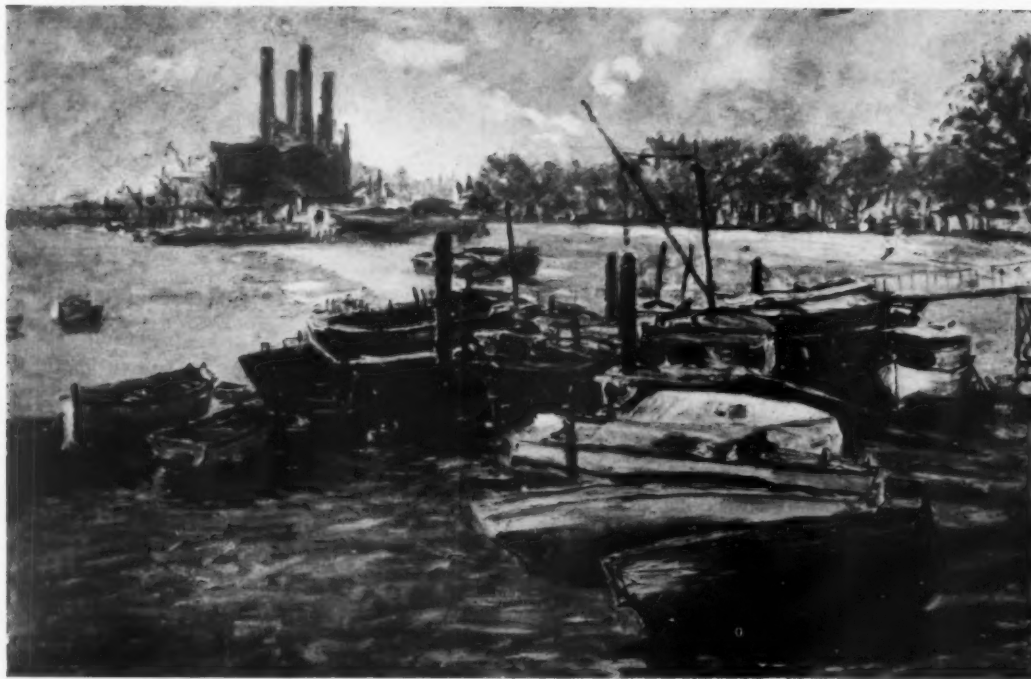
"He has developed increasingly into the leader of a School and has gained recognition both from young artists and the academic rearguard. He is at the pinnacle of his fame, and more than ever daring and fresh in his outlook."



"HOME LIFE"

By RICHARD SICKERT

ART NOTES BY THE EDITOR ROUND THE GALLERIES



FORESHORE, CHELSEA

Exhibited at the Leger Galleries

By FAIRLIE HARMAR

THE SOCIETY OF WOOD ENGRAVERS

I have a kind of paternal interest in wood-engraving because I think I may, without arrogance, claim to be at least one of its foster-fathers. It must be some twenty years ago since Mrs. Raverat's woodcuts and wood-engravings filled me with enthusiasm for this medium and prompted me to give it all the support of which I was capable. It is, therefore, with particular pleasure that I notice the eighteenth annual exhibition of the Society at the Zwemmer Gallery, which seems to me to confirm all the qualities that, I believed, should distinguish *original* from *reproductive* engraving. Amongst these qualities are designing *in* and not on wood, reliance on the expressive use of the tools and consequently entertainment of the eye through imaginative variations on the theme black versus white. In my judgment this present exhibition is one of the best, possibly *the* best the Society has ever put up. At all events, the standard is very high and the entertainment extremely varied. Wood seems to lend itself better than metal to this variety—which ranges here from the Bewick-like tail-pieces of Joan Hassall to the *modernist*—detestable word—abstractions by John Buckland Wright; and in colour from the almost mediæval handling of the material by Gwendolen Raverat to Blair Hughes Stanton's modern abstract

subtleties. There are far too many items to be mentioned here—the fact is that practically every single one of them possesses merit. Surely here is a form of print—extremely modest in price—that should commend itself to the sensitive and intelligent collector for its own sake.

THE ROYAL SOCIETY OF PAINTER ETCHERS AND ENGRAVERS

In this exhibition there appear to be several newcomers; amongst them H. A. Freeth and Lawrence Josset. Freeth has four portrait etchings, all good, but in the one called "The Irishman" the balance of the open lines against the massed ones (in the black hair) is particularly successful. Lawrence Josset's mezzotints, particularly the "Flowers, after Fantin-Latour," show him to be a craftsman of great ability, hardly inferior to R. C. Peter, whose "Storm Wave" is also a notable mezzotint. Raymond Ray Jones's drypoint, "The Little Actor," appeals by its simplicity in the manipulation of blacks and whites. Of Robert Austin's several contributions, the line engraving of "The Bride" is, through the introduction of the flowers, less "empty" than this artist has a tendency to be. Emptiness is, of course, one way—I believe the easiest—to produce an immediate æsthetic appeal. Austin's antipode is Stanley Anderson,

ROUND THE GALLERIES

whose line engravings, especially, here, the "Hurdle Makers," possess a quality of permanence which can only be secured by an unflinching perfection of labour in working out the design to the last line. Otherwise there is not much, I think, to "write home about" in this show, in which the wood-engravings—Gwendolen Raverat's and Charles F. Tunnicliffe's in particular—seem to outweigh the metal processes in interest.

THE NATIONAL SOCIETY'S EXHIBITION AT THE ROYAL INSTITUTE GALLERIES

This show presents a gay and varied aspect. I do not know whether to compliment the traditionalists or the modernists more on their determination to agree to differ. Not that the show includes a great number of masterpieces, but the proportion of at least respectable performances is not low. Amongst the best oils here are Kirkland Jamieson's "Pear Blossoms," R. O. Dunlop's "Stormy Day at Walberswick," Elmslie Owen's "Composition," Peter Barker Mills's "The Pet," Cathleen Mann's "Head of a Girl" (in spite of its rather corpse-like flesh), Arnold Mason's "Indian Girl," Adrian Allinson's "Yet a Little Sleep," and Edward Wolfe's "Betsul." Visitors will notice that I have followed the spirit of the society in mentioning the old and the new side by side. Of Hans Feibusch's, who contributes some impressive but fragmentary work, I have spoken in another column. I must add the name of Billie Water, who has several good things in quite differing moods. Amongst the water-colours, Sir Muirhead Bone's drawings are far and away the most perfect. Paul Drury's sun-flecked "In a Wood" is a *tour de force* in simple charcoal. John Copley, Sidney Mackenzie Litten, Margaret Bruce, Hervey Adams have all contributed good things in various media. As to the sculpture, we are mercifully spared the inanities which disfigured the show in other years. Maurice Lambert's "Homo Sapiens," of which the bronze is in the Tate Gallery, is surprisingly academic. I have not seen the bronze, but the plaster suggests that the idea, a sublime one, transcends the appeal of the form in which it is clothed. Willy Soukop's charming "Donkey" could not safely be left alone with a child, who would long to get on its back. His "Frog Girl" seems to me infinitely more suitable for a garden than Richard Bedford's vegetarian "Carving for a Garden" (painted ash). Vegetarian is not a slip of the pen—I mean the vegetarian's proneness to disguise his vegetables as meat.

EDWARD BAWDEN'S WATER-COLOURS AT THE LEICESTER GALLERIES

Mr. Bawden's work is complicated by a curious *texturing*, the use and meaning of which is not at all clear; nor can I understand his insistence on presenting his landscapes only as records of a moment. His titles are "November 1 p.m.," "September. Noon," "May 8 a.m." He tells us: "When painting, works entirely out of doors." What of it? His pictures are carefully, very carefully designed, and elaborately textured, anything less spontaneous is hardly imaginable. Yet the titles claim the spontaneity not of a moment, but of a split second. The success of his work, and in such cases as "November 1 p.m." (1), "November 3 p.m." (2), "November 3 p.m." (19), and "February 2 p.m." (28) it is quite striking, depends entirely on colour and design

carefully considered, and not in the least—so far as I can see—on momentary conditions which, in fact, are hardly evident.

SAVA BOTZARIS EXHIBITION

The mention of the Leicester Galleries reminds me that Sava Botzaris's exhibition there pointed to a serious gap in our National Portrait Gallery. Whether you call Sava Botzaris's sculpture Art with a capital A or not, it is a perfectly legitimate form of artistic expression. Sava can sum up a personality with more convincing *éclat* than more orthodox portraitists. Such work would tell posterity more about our contemporaries than the more solemn efforts of academicians. Probably there is some time limit which would in any case prevent the National Portrait Gallery from acquiring any of these works—more's the pity. After all, Sava's "Emperor of Abyssinia," for example, supplements Epstein's more "serious" "Haile Selassie." Epstein gave us the man; Sava gives us the ruler of an empire nearly as old as Egypt's. My point, however, is that even caricatures in sculpture, if only they are essentially true, should find a place in public galleries.

THE PICTURE HERE REPRODUCED IS ON EXHIBITION AT Messrs. Frost & Reed's, Ltd., Gallery in King Street. It is similar to the portrait of Mr. Brockhurst's famous model, "Dorette," which figured in last year's Royal Academy exhibition and was purchased there by the Preston Art Gallery. Messrs. Frost & Reed's picture is not quite so highly finished as the other, but on that account enables one to judge the artist's method all the better.



DORETTE

By GERALD BROCKHURST, R.A.

By permission of Messrs. Frost & Reed, Bristol and London

HANS FEIBUSCH AT
MESSRS. REID & LEFEVRE GALLERIES

Hans Feibusch is a German refugee—possibly this foreknowledge has induced me to see a note of tragedy in all his art. There is in it something tortured. Even in his curious and individual preferences in colour with a reliance on emphatic whites there is to me something of vigorous vegetation deprived of sunlight. I am here thinking of his figure compositions, not of his landscapes. In his landscapes, for example "The Blue House" or "The Den," there is some strange aloofness, not only of the kind to which Lurçat introduced us, and to whose viewpoint Feibusch's "Latonia Syracuse" has obvious affinities. It is, however, in his figure compositions, "Abraham and Isaac" and "Elijah," for example, that one feels the artist's power. He has a quite extraordinary sense of design in space. It is in fact as a designer with space rather than in space that he is remarkable. It is not only the violent, but convincing foreshortenings which distinguish his art, but an unreal (or unrealistic) but very real (or metaphysical) suggestion of the four (and possible further) dimensions. I do not know how far this assertion is true, but it seems to me that in a less uneasy world than our present one Hans Feibusch might become one of the great mural decorators.

THE NUDE IN BRITISH AND FRENCH ART
AT THE LEGER GALLERIES

This is the fifth time the Leger Galleries have brought together an exhibition of nudes, and, unless my memory plays me false, it is the best. To appreciate shows of this description, however, one needs to distinguish the "nude" from the "naked" and also the complete picture from the study or the sketch. I say advisedly the "complete" and not the "finished" picture, because it is not a question of high finish involving a considerable amount of labour, but of making the plane enclosed by its frame a thing complete in design. For example, Cathleen Mann's (19), Robin Darwin's (5), Keith Baynes's (21) and Fairlie Harmer's (42) pictures, all showing different degrees of finish, are complete. Eleanor Best, Patricia Preece, W. G. de Glehn and others have contributed "naked." C. R. W. Nevinson's pretty little *genre* picture is ineffective as a nude, but rather timid also as a "naked." Although Matthew Smith, Ethel Walker, Duncan Grant, Georges Braque and Picasso are represented, there is, in my view, only one really complete nude in this show; it is Souverbie's restrained and classical and tremendously dignified painting (8). Next to it comes the equally complete and rhythmical drawing by Modigliani (6). Braque's design has not, I think, "come off," mainly because of a bad foreshortening of the head—but there is an unbridgeable difference between these three nudes and nearly all the rest.

ANDRÉ BAUCHANT'S PAINTINGS AT
MESSRS. REID & LEFEVRE GALLERIES

André Bauchant's case is that of the *douanier* Rousseau; in other words, of the man with imagination and great sensibility to æsthetical values but little power to express either in adult form. Emotions, instincts, the subconscious—in fact, anything other than man's one distinction from the rest of the beasts—being just now in favour,

Rousseau, Bauchant, and a hundred thousand school-children are all quite seriously discussed as "artists." We shall presently find "art" from such sources reaching the astronomical figures hitherto reserved for the greatest and rarest of Old Masters. It will pass. There will come a time when once more only those will be called artists who can use uncommon skill in the expression of great ideas. Meanwhile let us enjoy the Bauchants, for, after all, they are a probably necessary reaction against those old-fashioned artists who used uncommon skill in the expression of inanities. Bauchant's grey Fuji picture called "Evocation Asiatique"; the horrific "La Colère des Dieux," the "Fleurs dans un paysage," and "L'Abbaye de Chartres" are remarkable enough in their attractive naïveté.

CHRISTOPHER WOOD MEMORIAL EXHIBITION
AT THE BURLINGTON GALLERIES

Very unwillingly, with the strong prejudice I have about sanity in art, Christopher Wood's pictures have forced the conviction upon me that he was one of those extremely rare birds—a genuine, an unmistakable poet—by right of birth. The memorial exhibition of his work which opens at the Burlington Galleries will, I am sure, force this same conviction on many who might otherwise



BRACKET CLOCK. Ebony case, silvered brass dial.
Height, 11½ in. By THOMAS TOMPION (1638-1713).
Lent by Mr. Percy Webster to the Burlington House Exhibition
(See p. 125)

SHORTER NOTICES

have dismissed him as an "infantilist." In connection with this exhibition organized by the Redfern Gallery there will be issued a catalogue with twenty colour-plates and twenty half-tone illustrations, and, moreover, with an article on his life and work by Eric Newton. Words going in by the ear—even the mental ear—seldom open people's eyes. Nevertheless, in so far as reading can help one to appreciate painting, Mr. Newton's words should do the trick. Our colour plate gives proof of what the author calls the artist's peculiar "flavour": "the quality of innocence." The exhibition should be a major event of this London Season.

SHORTER NOTICES

JEAN COCTEAU'S DRAWINGS, EXHIBITED BY MONSIEUR Guggenheim, jeune, at 30, Coke Street, are as disturbing as the catalogue from which I am attempting to cull details for this note. Not only does the catalogue not catalogue, but, in addition, my copy was rescued at the last moment in cinders from the fire on to which it was carelessly thrown. I wanted badly to quote from the preface. "Le moment est venu," he says, "de ne plus faire ce que je fais, le moment est venu de faire ce que je fais, le moment est venu de ne plus jamais faire ce que j'ai fait et défait. Serrer la main du cheval hautain, serrer ma main autour du porte plume, serrer le porte plume et ma main qui se sabre dans les mille tiroirs du tour du monde. Marcel . . ." (no more decipherable).

Well, this should give you some idea of what is expected of you when confronted with Cocteau's "finger" drawings, and the drawings and the furniture designed and made for "les chevaliers de la table ronde." It is all supersensitive, original, clever, and not quite sane. "Why is it," said a young, intelligent artist friend of mine, "Why is it that all sane art of to-day is so desperately dull, and all art that is not dull rather . . ." The word he wanted did not come; nor would I help. Anyway, "Why is it?"

AS AN INSTANCE OF THE FOREGOING ONE MIGHT QUOTE the exhibition at the Mayor Gallery called "Spain 1937. Recent Paintings by Hayter." Hayter is an English painter living in Paris. He has visited Spain and the Front there, which is not distinguishable, I believe, from the "back," all being grist to the bombers' mill. The result of his visit is not quite unlike what might happen if one took a heap of splintered glass in primary reds, blues, yellows and greens and some twisted wires and shook them together in a large kaleidoscope in which the mirrors were also partly shattered. Unquestionably a ruined, but extremely gay dust heap. However, only a painting called "Man Eating Landscape" (I think there is a hyphen missing between man and eating) conveys anything to me, probably because I can recognize the half-hidden figure of a prostrate body in it. It's all very complicated, and the only excuse for it is that the truth painted realistically would probably not be allowed to be exhibited at all.

AT MESSRS. WILDENSTEIN'S A GERMAN ARTIST, F. H. Muhsam, now settled in this country, exhibited paintings that obviously derive from the Ecole de Paris. Picasso and Dufy, Cézanne and Modigliani come into one's mind, although the artist certainly does not merely copy them. Pictures such as those of the Paris

"Banlieue," the "Flower Piece," "Fishing Boats, Cros de Cagnes" show us an artist of talent; yet I cannot help feeling that it is a pity, firstly, that he has allowed himself to be so greatly influenced by the Ecole aforementioned, and secondly, that he relies so much on lines to define what his planes have not sufficiently made clear.

THE EXHIBITION OF MODERN BOOK ILLUSTRATION IN Room 4 of the Victoria and Albert Museum is of the greatest interest to all lovers of this form of art. The authorities have brought together a collection of international productions. It is not really fair to generalize and select any one nation as superior to the rest, but certainly the British come out well. In point of fact modern art is at its best when applied to an extraneous purpose, in this case the book. It is a thousand pities that the museum has not issued an illustrated or, at any rate, a catalogue of this show; it would have been worth while and valuable for reference purposes. I can here do no more than single out a list of names of designers and engravers whose productions are of special merit. Paul Nash, Albert Rutherstone, Eric Gill, T. Derrick, R. Thorneycroft, Hughes Stanton, Stephen Gooden, Rex Whistler, Picasso, Dali, Mariette Lydis, W. A. Duggins. There are German, Russian and Japanese contributors, all of interest, but it would need a good deal more space than I have to define the merits of these different and very various makers of the Book Beautiful.

MESSRS. R. E. A. WILSON, LTD., HAVE OPENED THEIR new gallery at 32, Cork Street, W. 1, with an admirable show of sculptors' drawings, accompanied by a beautifully printed catalogue. (Though quite simple, it is admirable, and the printers, Guido Morris at the Latin Press, deserve mention.) The sculptors contributing include Barye, Bourdelle, Despiau, Dobson, Gaudier, Brzeska, Eric Gill, Maillol, Modigliani, Henry Moore, Alfred Stevens, Howard Thomas and Rodin. Rodin's "Study of Nude" (47) is the most beautiful here, and even of any by this artist known to me; it is a quick note but fully modelled. The exhibition, however, has many more points of interest.

CHARLES SHANNON'S LITHOGRAPHS, WHICH MESSRS. Colnaghi's exhibited last month, helped to remind one how far away from the madding crowd he was kept by his life-long friend Charles Ricketts. Ricketts was the æsthetic born and bred. Shannon was at bottom a man like any other, only with the artist's proclivities of action. Shannon, one feels, would have got everything out of life at first hand had not Ricketts made all direct contact with it seem artistically suspect. It needs in this collection of lithographs only the portrait of Reginald Savage, christened, one imagines, by Ricketts "Le Fumeur," or the portrait of "W. L. Hacon," the "Alphonse Legros," or the "Bathers beneath the Trees," and the "Shepherd in a Mist," to prove what he could distil from the observation of nature. Nevertheless, his life work was given to the invention of themes that might form the subject for paintings such as inspired Titian. Influence of Rossetti, Burne-Jones, Legros and Puvis de Chavannes are also observable—but, in a sense, they all derive from the same source—the Renaissance. At all events, Shannon's lithographs were for the most part used for the purpose of theme-invention; and it is a designer of great

originality that he must be appreciated. Nearly all of his lithographs—considered from this point of view—are exquisite; and many, in addition, admirable examples of the craft.

THE LATE ROWLEY SMART'S EXHIBITION AT THE NEW "White Gallery," 2, New Burlington Street, W. 1, makes one regret that his work was too rarely shown in London. As an oil painter he was too much under the influence of Monet and the Pissarros; I think Lucien's is more pronounced than Camille's. At least, that is the impression this show gives, and it is claimed for it that it is "the most representative yet held of his work." His strong point is unquestionably his handling of water-colours. Curiously enough, it is also claimed that they recall "the finest examples of the English School." The only English painter I can recall with whom Smart might conceivably have affinities is—Samuel Palmer, but only with Palmer's earlier work. However, it is immaterial. Rowley Smart's water-colours are brilliantly executed, strongly individual in treatment, and certainly of lasting importance.

BURLINGTON FINE ART CLUB SPRING EXHIBITION

It is now arranged that the Winter Exhibition of this club, which was fully noted in *Apollo*, is to be succeeded by an "Exhibition of British-born Artists of the XVIIth Century." Among the artists to be included will be Sir Nathaniel Bacon, William Dobson, Isaac Fuller, Robert Streater, J. T. Wright, Barlow, Greenhill, John Riley and Jonathan Richardson (b. 1665); and, following up the admirable display now on view at Burlington House, this should prove to be of very great value. The exhibition will open early in May next, and any help towards loaning transfers, especially of Isaac Fuller, Henry ("Old") Stone, Streater and Jonathan Richardson (before 1700) will be much appreciated; but any such information should reach the Secretary, Burlington Fine Art Club, 17, Savile Row, W. 1, before the middle of March to be of service.

S. B.

MESSRS. AGNEW'S SIXTY-FIFTH ANNUAL EXHIBITION OF Water-colours and Pencil Drawings, which is at present on view at their Galleries, opened too late for a notice in this number. It continues, however, until April 6th, and will be reviewed in our issue of that month.



The above is Sir Guy Dawber's, R.A., design for a new front to the famous antique shop of Mr. H. C. Foot at 36, High Street, Oxford. With its sign, also designed by the Architect, it takes its place harmoniously in "the High," with which its panelled interior is likewise in keeping.

OUR COLOUR PLATES

"A VIEW OF BILLINGSGATE AT HIGH WATER." WATER-COLOUR BY ROBERT CLEVELEY (1747-1809). Size 52½ in. by 30 in.

This charming example of early English water-colour drawing, in the possession of Walker's Galleries, Ltd., comes to us with the following interesting story:

"Painted towards the end of the XVIIIth century on a sheet of Whatman 'antiquarian' size, the largest hand-made paper of the period, it was exhibited at the Royal Academy in 1792. Subsequently, it fell into the hands of someone who dispensed with glass, the usual protector of water-colours, and gave the drawing instead a coat of varnish. Of course, to this coating there clung affectionately a full peck of London dirt and smoke, and by the time the picture had drifted into a repository it was to all intents and purposes dead, being scarcely discernible through its shroudings. Fortunately, a sharp-seeing eye lighted upon it, detected some sign of life, and the drawing was rescued from the dull company of chairs, occasional and easy, sofas, aspidistra stands and whatnots, and given over to the hands of a restorer. As the varnish and its accretions were rolled away, it was discovered that beyond a brown stain here and there, where the drawing had absorbed a little of the turpentine from the knots of the back-board (matter easily removable), the paper was in as good a condition as on the day when Cleveley spread it out in his studio at No. 9, Church Street, Millbank, nearly 150 years ago. And there was revealed, too, as fine a morning as could be wished for by Billingsgate, any day of the week. Even picture-restorers have their little romances and their little pleasures.

"Robert Cleveley, who had been a sailor in his youth and came of a sailor-painter family, basked in the sun of Royal Patronage; he was Marine Painter to the Prince of Wales (afterwards George IV), and Marine Draughtsman to the Duke of Clarence, himself a seaman. Nevertheless, these courtly connections did not divert Cleveley from the pleasant Quakerly simplicity of method of the early water-colourists. There was no quarrel in those days with the medium, no attempt to force it beyond its powers; and, whatever griefs and doubts may have been present in the painters' minds, they kept them close. Consequently, their works present a feeling of sureness and serenity, particularly valuable to us in these days of doubtings and turbulence of thought. So, for our comfort, Cleveley left us his quiet reflections of a scene he called to mind."

WOMAN AT PRAYER—TREBOUL. BY CHRISTOPHER WOOD

See note on page 162

SIRENS ABOARD. BY RICHARD SICKERT

See page 156

THE CHRISTMAS NUMBER OF "ART IN AUSTRALIA: ART AND Architecture" is an exceedingly interesting and well-presented epitome of the various aspects of art on that continent. The editors, Messrs. Sydney Ure Smith and Leon Gellert, have got together material of the most diverse kind, showing that there is in Australia a lively interest in modern architecture, Old Masters, antiques, contemporary art and—poetry. Without wishing to criticize the last-named, we think it might well have been omitted as irrelevant in this *galère*. Otherwise we have much more praise than adverse criticism for this interesting and well got up number.

BOOK REVIEWS

THE ICONS OF CYPRUS.

By D. TALBOT RICE, with chapters by RUPERT GUNNIS and TAMARA RICE. 287 pp. 59 photogravure and two colour plates. (George Allen and Unwin, Ltd.) Price 70s. net.

Professor Rice has done two definite things: firstly, he has made a most thorough and scholarly examination of the icon-painting of Cyprus, and, secondly, he has, by doing that, contributed to the preservation by a now more appreciative populace of the numerous icons scattered among the churches of the island. The Greeks of Cyprus who have long neglected their own property, can no longer now even suggest that it is British indifference that has left Cypriot painting in the lurch.

The icons of Cyprus have an unusual importance in that they represent the style of a section of the Orthodox Greek world which fell under influences more varied and more continuous than elsewhere. Rigidly Greek in origin, Cyprus ceased to be a part of the Byzantine Empire in 1119. From then until 1571, when it was captured by the Turks, it absorbed the influences of France, Italy, the Netherlands, and perhaps Germany, from the one side, and of Syria and Byzantium (reinforcing its natural inheritance) on the other. The icons here considered illustrate every element. Professor Rice and his fellow authors have brought order into a most confused situation. In this they have been largely helped by the fact that many of the icons they examined bore dates.

Among the panels they discuss, the most noteworthy are a triptych of the XVth century, in which Gothic and Byzantine tendencies are combined (No. 5); a Palæologue panel dated 1356, by a Constantinople painter—an imported piece—and two other panels of similar slim proportions (Nos. 6, 7 and 8), the latter two dating shortly after; a very characteristic Cypriot work of the mid-XVth century (No. 17, with Cretan influence, and another similar (No. 23). A large and early icon of the Virgin (Hodegetria) as early as the XIth or XIIth century, but heavily repainted later, so that as an instance of pure Byzantine style it is not to be relied on, is the oldest painting here recorded (No. 27). A Venetian panel of the Virgin (No. 50) shows how Cypriot style could be given direct prototypes to follow, though they were rarely followed. Nos. 54, 55, 56, show further Italian work or influence. The double Virgin (No. 67) is



VIRGIN AND CHILD in the Monastery of Agios Neophytos, near Paphos. Height 1.10m., width 0.71m. From *"The Icons of Cyprus,"* published by George Allen and Unwin, Ltd.

is an epitome of the art of the island in any age. Surrounding Cyprus and pressing on to it, were the styles of great countries; within the island was a thoroughly insular preference for certain modes of expression which survived all hazards.

There is a chapter on "Technique," which is of great value to any student of art, and the chapters on costume and on legends, by Mrs. Rice and Mr. Gunnis, respectively, are competent and diverting. The authors might well have added a few pages on the modes of life and work of the actual icon-painters now professionally working in the island. That would have given a good conclusion to their labours, for which the reviewer has otherwise nothing but praise and admiration. S. C.

ENGLISH POTTERY OLD AND NEW. (Victoria and Albert Museum.) 2s. net, by post 2s. 3d.

This book of photographs is a record of an exhibition held in the Museum, the second of a series illustrating the relation of modern industrial art to traditional styles. It is similar to the well-known Victoria and Albert Museum picture books, except that it juxtaposes different periods, but it is larger and got up very attractively. The cover was designed by Mr. McKnight Kauffer. It leaves one wishing that more museum publications were as well designed. M. L. H.

THE MATERIALS OF MEDIEVAL PAINTING. By DANIEL V. THOMPSON. (George Allen & Unwin, Ltd.) 7s. 6d. net.

"The Materials of Medieval Painting," in the words of its author "is designed for those who care for . . . the cookery of art" for those who wonder about the nature and sources of the materials out of which painters in the Middle Ages compounded objects which we still cherish." It is, quoting now the publishers' announcement on the dust wrapper, "An account of the grounds and pigments and media used in the Middle Ages for manuscript illumination, tempera painting, fresco, and other methods of wall decoration."

That modestly indicates the scope of Mr. Thompson's researches, but it gives no suggestion of the wider implications, the abundant richnesses of his absorbing book. It has objective interest for the painter in giving an intimate view of this period of the antiquity and the descent of his craft, but it has much more.

The scholarship, the humour, the sensibility with which the author explores so many entrancing byways and brings to light so much that is unexpected, quaintly practical, illuminating, makes this a book for all who have any inclination to the detail of history, to the *recherche des temps perdu*, to tracing the imprint of the human spirit upon the material with which it has worked. M. L. H.

THE OLD TOWNS OF ENGLAND. By CLIVE ROUSE. Illustrated from Photographs. (London: B. T. Batsford, Ltd.) Price 7s. 6d. net.

ENGLISH VILLAGE HOMES AND COUNTRY BUILDINGS. By SYDNEY R. JONES. With a Foreword by Sir WILLIAM BEACH THOMAS. Illustrated from Drawings by the Author and from Photographs. (London: B. T. Batsford, Ltd.) Price 7s. 6d. net.

We have here two volumes which form a very welcome addition to the series of Batsford books on England, already including the English Country House, the Cathedrals and the English Abbey. Mr. Rouse in the "Old Towns" divides his very full subject into the Cathedral City, Market Towns, Ports and Harbours, and Spas; he does not overlap on the earlier book of Cathedrals, and gives us an astonishing amount of interesting information, historic and descriptive, on our old English towns, while the illustrations from good photographs help our appreciation and are valuable for reference. The subject is so large that London is wisely excluded; and Oxford and Cambridge "only mentioned" to complete. Among the spas, where Bath, Matlock and Harrogate have a place, we feel that Llandrindod Wells, with its beautiful surroundings and old church, might have been included for its excellent waters.

The lesson which underlies every page of this work—and is certainly in the author's mind—is the neglect and lack of appreciation of our precious heritage in these old towns of ours; even more than this—"the tragedy when the old is utterly swept away in thoughtless and often tasteless modern development."

"English Village Homes," another of this Batsford series, goes very well with the "Old Towns," though covering slightly different ground, and has the advantage

of being by an artist who can include his own drawings with the charming photographic reproductions of our old cottage homes, which—as Sir W. Beach Thomas remarks in his foreword—"have been slowly and richly coloured, like a meerscham pipe, by the personality of our people for hundreds of years." S. B.

THOUGHT AND IMAGINATION IN ART AND LIFE. By KATHARINE M. WILSON. (George Allen & Unwin, Ltd.) 7s. 6d. net.

"My position is," says the author in her introduction, ". . . that a feeling apperception of an abstract or general truth is as legitimate an approach as a reasoned one. . . . If a poet has a strong feeling that his line is better just so, the chances are that his feeling will be as right as if he reasoned about it." (Far more right, one feels inclined to suggest.) "Surely," the reader may exclaim, "there is some confusion of thought here. Why this identification of the true with the artistically desirable?" The answer is because Miss Wilson approaches philosophical problems from a thoroughly "artistic" angle. She appears to have little of that spirit of scientific detachment which can view external phenomena uninfluenced by internal partialities; and this introspective bias inevitably renders some of her philosophical conclusions suspect.

However, most of her book is devoted to technical discussion of various poets. In this environment her particular standpoint is, naturally, of value, and one feels that she is thoroughly at home. Here one can follow the thoughtful and invariably lucid progress of her argument more unreservedly, if not always with complete agreement. H. R. W.

GEORGE COATES, HIS ART AND HIS LIFE. DORA MEESON COATES. (J. M. Dent & Sons, Ltd.) 12s. 6d. net.

Painters must needs be bred up in herds: they live so comradely together. Many painters, at least, may be glad to read of their brother George Coates, the simple tale of whose simple life has been written down by his wife, herself a capable and hard-working artist.

George was born in Australia. But he was born in the trade, his father being an artist lithographer, so that he grew up playing with parcels of large lithographs and engravings after the old masters: you could not keep him from winning a scholarship which should carry him to Paris and to Glebe Place in Chelsea. A fine, tall fellow was George and a man of his hands, a swimmer and boxer; it was no wonder that a fellow Australian once besought him to leave toying with brushes and follow a man's work—in the ring.

His story is short and easily told. Always he was at work, painting laboriously until came that cruel War which, in the end, wiped off his palette. When Sergeant George Coates was discharged as "no longer fit for military service," after four years in the Territorial R.A.M.C., he seemed a broken man and a mass of nerves. But he had never left his painting, nor did he leave it until his last day came very suddenly. He himself seemed never satisfied with his canvases; others will remember his "Spanish Dancer," standing, with the life in her feet moving her to the dance, and those two earnest craftsmen, the "Brothers Walker."

O. B.



WOMAN AT PRAYER. TREBOUL. (Canvas 21 in. by 25½ in.)
By CHRISTOPHER WOOD
From the Christopher Wood Exhibition organized by the Redfern Gallery at the New Burlington Galleries

BOOK REVIEWS

FRENCH FURNITURE

MEUBLES ET SIÈGES DU XVIII^e SIÈCLE. Par ANDRÉ THEUNISSEN. (London: B. T. Batsford, Ltd.) £2 2s. net.

The enactment by which the *maître ébéniste* after 1751 was required to stamp his mark upon his work has been of the greatest service to the historians of French furniture, and it has been thus possible to trace the bulk of the furniture produced by *ébénistes* such as Oeben, Riesener and Martin Carlin. In M. André Theunissen's study of XVIIIth-century *ébénistes* the stamps are carefully studied, and more than four hundred are reproduced. He makes the useful suggestion that the stamp, consisting of the two letters "D. F.," is that of one Jean Des Forges (or Desforges), who, as Salverte records, was making in Paris in 1739 in the Faubourg St. Antoine. The book, in which furniture-makers' names are arranged alphabetically, supplements the great work of Salverte published in 1927, to which reference is made for fuller biographical detail. A valuable feature of the book is the attempt to distinguish the "handwriting" of the various makers, their individual choice of forms and favourite details. The specimens illustrated and recorded have been carefully examined by the author and are meticulously described. J.

TILMANN RIEMENSCHNEIDER. By JUSTUS BIER. (Anton Schroll & Co., Vienna.) RMks. 5.50.

Sometimes it is possible to derive more pleasure from good photographs of sculpture than from the works themselves, especially if these are placed in inaccessible positions or badly lighted. The work of Tilmann Riemenschneider, Germany's most significant XVth century sculptor, is presented here in a set of ninety-six excellent plates, including practically all his most important works, as well as a number of details of heads and groups. Riemenschneider differs from the late Gothic sculptors in relying on form and strong light and shade instead of on colour and gilding; his figures are far more individualized and rendered with remarkable realism. But they all wear a tragic expression of pious resignation or painful experience, and this connects them with the Middle Ages rather than with the Renaissance. M. C.

THE MEDIAEVAL STYLES OF THE ENGLISH PARISH CHURCH. A Survey of their Development, Design and Features. By F. E. HOWARD, Joint Author of "English Church Woodwork during the Mediaeval Period." Illustrated from photographs. (London: B. T. Batsford, Ltd.) Price 12s. 6d. net.

When the late F. E. Howard died in 1934, at the early age of forty-five, he left the MS. of this work on "Local Variations of Style in English Parish Churches," on which he had been working for many years. The first part of this work, by an excellent ecclesiastical architect, is now edited by Mr. Lamborn, and presented to the public; and it is a matter for congratulation that it should not have been lost. It makes appeal, as others of the Batsford Series, to the growing public who travel by car: "Often," says the author, "I have been amazed in some quiet old church by the stream of hot cyclists and opulent motorists" wanting to know more; but the book is also of great value in detailed information. S. B.

ART PRICES CURRENT. Vol. XVI, New Series. (The Art Trade Press, Ltd.) £3 3s. net.

This book hardly needs any recommendation in these pages; it probably is, or if not, ought to be in the library of all our readers, for a single but all-embracing reason: it is indispensable to anyone in any way interested in market values. The information it gives is concise and comprehensive, including as it does pictures, drawings, miniatures and engravings, and the thumbcuts make it easy for speedy reference. This new volume covers the sales from September, 1936, to July, 1937. H. F.

BOOKS RECEIVED

THE ARTIST'S YEAR BOOK. Edited by HAROLD SAWKINS. 1938. Second year of issue. (The Artist Publishing Company, London.) 2s. 6d. net.

This inexpensive, but extraordinarily comprehensive book covers a much wider field than its title indicates. Apart from a mass of information of interest to practising artists of every description, the year book deals accurately and concisely with such subjects as: Copyright, Education, Insurance, Methods of Reproduction. It also gives information about the principal Museums, Galleries, Public and Private Dealers, Restorers, Critics, the Fine Arts Commission, Obituary Notices, &c., &c. The editor has every right to claim for his year book the rank of a "Standard Work of Reference."

ANNALS OF THOMAS BANKS. Sculptor, Royal Academician. With some letters from Sir Thomas Lawrence, P.R.A., to Banks's Daughter. Edited by C. F. BELL. (Cambridge, at the University Press.) 42s. net.

THE STUDENT'S ART BOOKS. (Sir Isaac Pitman and Sons, Ltd.) At 5s. net each:
LIFE DRAWING. By P. F. MILLARD, R.B.A., N.S.
OIL PAINTING. By DOROTHEA SHARP, R.B.A., R.O.I.
ETCHING. By IAN STRANG, R.E.

INSTRUCTIONAL ART SERIES. (Sir Isaac Pitman and Sons, Ltd.) At 2s. 6d. net each:
WATER-COLOUR PAINTING. By E. W. HASLEHUST, R.I., R.B.A.

ARCHITECTURAL PAINTING IN OILS. By HESKETH HUBBARD, R.B.A., R.O.I., R.B.C.

These are two series of fully illustrated handbooks written for Art Students by well-known artists who themselves practise the crafts on which they are giving practical and theoretical advice.

ORIGINAL TYROLEAN COSTUMES, in ten-colour reproductions of four-hundred standard specimens of national costumes from private and public collections. Preface by Baron GEORG FRANCKENSTEIN, Austrian Minister to the Court of St. James's. (Herbert Reichner, Publisher, Vienna.) To be obtained through any branch of W. H. Smith & Son, Ltd., at 3s. net.

This is a charming little book, intended to stimulate women to design suitable holiday garments for themselves. Each illustration is fully described in German, English and French.

OLD MASTER DRAWINGS. A Quarterly Magazine for Students and Collectors. Contents—No. 47, December, 1937: Giorgio Vasari's "Libro de' Disegni" (conclusion), by OTTO KURZ. (B. T. Batsford, Ltd.) 5s. net.

BILLY DITT. The Romance of a Chippendale Chair. 1760-1925. By THOMAS ROHAN. (Published at The House of "Old Beautiful," Haslemere, Surrey.) 5s. net.

The author, a well-known antique dealer, combines his trade with the spirit of romance. The story tracing the vicissitudes of the Chippendale chair from its inception in the eighteenth down to the twentieth century not only gives much information about antiques but tells a touching story and points a moral. This is its fourth edition.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



LANDSCAPE WITH CHURCH By HOBBEEMA
To be sold by Math. Lempertz, of Cologne, on March 11th and 12th

OWING to February being such a short month it is necessary for us to close our pages rather earlier than is usual, and at the time of going to press very few definite dates have been fixed, but Messrs. CHRISTIE, MANSON & WOODS advise us that they will be holding an important sale of Works of Art, Furniture and Tapestry, the property of Durlacher's, on April 6th and 7th, and Messrs. SOTHEY & Co. will be selling silver and other works of art about March 10th and the famous library of the late Mortimer J. Schiff, of New York City, on March 23rd.

NAPOLEON AND BERTHIER

A most interesting sale takes place at Messrs. SOTHEY's rooms on March 1st of the autograph letters, manuscripts, historical documents and maps relating to the battles of the Napoleonic Wars, the expeditions to Egypt and San Domingo, English, Italian, Spanish and German affairs, the campaign in Russia, the mission of Berthier to Vienna in 1810, and papers relating to Chambord and Versailles, &c., which were the property of Louis-Alexandre Berthier (1753-1815). Alexandre Berthier, Sovereign Prince of Neufchatel, Prince of Wagram, Marshal of France, was the son of a surveying engineer who had built three ministries at Versailles for Louis XV, and he, himself, followed in his father's footsteps to the extent of becoming a military engineer. As a captain he fought in 1778 for American independence with Rochambeau, and returned in time to help the aunts of Louis XVI to escape during the revolution. This might easily have cost him his head, but already his knowledge of staff work was becoming famous and he could not be spared for the guillotine. When Bonaparte was appointed in 1796 to the command of the army of Italy, the army which shook the world, he took with him three men: Marmot, a gunner; Murat, the greatest of all cavalry leaders; and Berthier, the greatest of all staff officers. The partnership between Napoleon and his Chief of Staff lasted from that year until June 1st, 1815, for on that day Berthier was sitting in the town of Bamberg, and he heard in the street below the old familiar sound of tramping infantry, the rattle of artillery waggons, and the shouts of officers, and he looked down and saw that they were Russians marching to attack the Emperor. He had refused to return to France to help his old chief in the Hundred Days, and the sight of the enemies of France moved him to such an agony of remorse that he threw himself from the window and was instantly killed. The letters in this sale are a wonderful commentary on the distinctive genius of the two men. Napoleon has his eye on an infinity of details, from the moving of great masses of men to the conduct of the humble assistant of a humble mayor of an

Italian town; from the manœuvring of the high policies of Europe to the price of a musket and the building of a regimental bakery. But the Chief of Staff had his genius too, and it was he who disentangled the thousand and one orders and transmitted them each to the appropriate officer, and it was he whose methodical mind translated into hard fact the brilliant designs and who supervised the organization which welded the infinity of details into a military machine. It is recorded of him that in one campaign he, apparently, went without sleep for thirteen days and nights, and a crisis at whatever hour of the twenty-four always found him fully dressed and ready for work. At the moment, however, that he was left to himself without the directing genius behind him he was lost, and even after thirteen years of the closest possible association with Napoleon he had failed to grasp the basic principles of Napoleonic warfare, and lot 41 includes letters about the Austrian campaign of 1809 in which for the first time Berthier found himself in command of the army; Marshal Davout had rightly ordered a concentration on Dœuworth, then Berthier arrived, took over the command, ordered a concentration upon Ratisbon, and threw the entire army into confusion; and when Napoleon arrived four days later it required all his genius and Davout's tactical skill to restore the situation. Berthier was a life-long admirer of the beautiful Madame de Visconti, and it was said in the drawing-rooms of Paris that it was this fact which prompted Napoleon to send him to the Court of Vienna to ask for the hand of Marie-Louise as the successor of Josephine on the Imperial Throne. Whether this was so or not, Berthier went to Vienna, and lot 42 in this sale is one of the results. One of the most interesting things in the fascinating collection of documents is the comparison between the handwriting of the two Emperors: that of Marie-Louise in lots 42 and 79 is beautifully clear, neat and precise, the product of the careful Hapsburg nursery and governess, and that of Josephine, which is beautiful too, but in a swift, undisciplined and exciting way.

CONTINENTAL AUCTIONS

THE COLLECTION OF GEORG SCHUSTER

The collection of the late Georg Schuster, the Munich restaurant keeper, which is being sold by Messrs. JULIUS BÖHLER on March 17th and 18th, is without doubt the largest and, perhaps, the most important collection of sculpture that has come into the market in Germany for the last thirty years. It contains, apart from the valuable paintings and antiques, no less than three hundred and fifty pieces of sculpture dating from the XIIth to the XVIIIth centuries, and the following are among the most important: a crucifix by Tilmann Riemenschneider; the female saint by Hans Multscher; a large madonna by Friedrich Schramm von Ravensburg; also works by Hans Leinberger, Ignaz Gunther, Chr. Jorhan, Egid Quirin Asam, and Chr. Wenginger. Among the important specimens of the Romanesque and early Gothic periods are a number of bronze crucifixes. The XVth-



AN IRISH DISH RING, circa 1750
To be sold by Messrs. Sotheby & Co. early in March

ART IN THE SALEROOM

century work includes two German Bohemian "Schöne Madonnen," circa 1410-1420, a Madonna Enthroned from Salzburg, circa 1430, and a wonderfully moving Fieta group by the Suavian "Master of Eriskirch." The late Gothic period of about 1480-1520 is numerically the strongest, and the fine condition, which includes the preservation of the old colours, adds particular value to the great collection.

A PRIVATE GERMAN COLLECTION TO BE SOLD IN COLOGNE

The auction in Cologne, which Messrs. MATH. LEMPERTZ are holding on March 11th and 12th, promises to be of considerable interest. It will comprise paintings by Old Masters, wood sculpture, old silverwork, textiles, ceramics and old furniture. Specially interesting amongst the paintings are a Madonna by Lucas Cranach the Elder, a Head of an Old Man by Rembrandt, two signed landscapes by Hobbema, and a series of portraits, including paintings by Largillière, Harlow, Flink and Maes. The carved wood includes a St. Florian gilt by Erasmus Grasser in beautiful original condition, two polychrome statuettes (Adam and Eve) of the Suavian school, and other XVth and XVIth-century carvings. Of special importance amongst the silverwork are a large show dish by the Augsburg artist, Christian Mitnacht, a "windmill" beaker with a Nuremberg unicorn mark, &c. Amongst the tapestries we mention a French Don Quixote carpet of 1660 and a signed Beauvais tapestry. The furniture has also some remarkable pieces, amongst which attention may be drawn to two signed pieces of the XVIIIth century by Criaerd and Pierre Garnier, and a suite of furniture with contemporary Aubusson La Fontaine covering.

PORCELAIN

On March 1st Messrs. CHRISTIE, MANSON & WOODS are selling Chinese and Continental porcelain, which includes a Chelsea-Derby figure of Britannia, with shield at her side and an owl and books on the base, standing before a flowering tree-stump on shell and scroll plinth, 9½ in. high; a Staff Figure of Sir Isaac Newton, represented standing beside a globe on books, decorated in colours, 11½ in. high; a Dresden figure of a youth, standing by a tree-stump, on scroll plinth, 9½ in. high; a Vienna dish, painted with Venus and Adonis in a landscape in sepia and gold, 14½ in. diameter; a Chinese *famille verte* saucer dish, enamelled with girls dancing and playing musical instruments before a Mandarin, with emblems in panels round the border, 13½ in. diameter, K'ang Hsi; a Chinese *famille rose* teapot, modelled as a cockerel, its plumage enamelled in colours, 6½ in. high, Ch'ien Lung; a Chinese figure of a deity, holding a vase, his robes decorated with prunus reserved in white and yellow on a black ground, his features coloured aubergine, 8½ in. high; a circular box and cover, on circular foot, the exterior decorated



A FINE SILVER WATCH By EDWARD EAST
To be sold by Messrs. Sotheby & Co. early in March

A GROLIER BINDING FROM THE FAMOUS LIBRARY OF OF THE LATE MORTIMER J. SCHIFF, OF NEW YORK CITY

To be sold by Messrs. Sotheby and Co. on March 23rd



with a scaly dragon pursuing pearls in underglaze blue, *rouge-de-fer* and green on a green scroll ground inset with flowers in *rouge-de-fer*, the base decorated with fish, flowers and mountains on a *rouge-de-fer* scroll ground, 7½ in. diameter, Ming; a rectangular box and cover, the sides and cover decorated in underglaze blue and *rouge-de-fer*, yellow and green enamels, with scaly dragon pursuing pearls on cloud scrolls, the interior of the cover with a flowering tree, 13½ in. wide, Wan Li; and a pair of small saucer-dishes, decorated in green enamel on *rouge-de-fer* ground for kyling and scroll foliage, 6 in. diameter, Chia-Ching.

AN EDINBURGH SALE

At their rooms, on March 18th, Messrs. DOWELL'S, LTD., of Edinburgh, are selling the collection of English and Scottish silver of the XVIth, XVIIth and XVIIIth centuries, as well as Continental and modern silver, formed by the late F. F. Macdonald, Esq., of Cliff House, Arbroath. The outstanding lots among the ecclesiastical plate are the "Lynch" chalice, made by Mark Fallow, of Galway, on the octagonal foot of which is engraved the Crucifixion and the inscription, "Pray for the Souls of Sir Robert Lynch and ye Lady Catheren Lynch, his wife, 1724"; and an Elizabethan chalice, London, 1576, with maker's mark an H pierced by an arrow; and a William III paten, London, 1695. There are also included an Elizabethan tigerware jug with mounts, made in London, 1562; Charles II, James II and Queen Anne tankards; and a Commonwealth tumbler cup, 1653; a Charles II York mug, 1669, and an interesting piece of Scottish work, the "George Heriot" cup made by Robert Brock, of Glasgow, in 1699.

As we prepare for press very few of this year's sales have taken place, but those that have been held have been well attended, and in many cases the interest aroused was even greater than usual.

THE CANNON COLLECTION OF PORCELAIN AND POTTERY

On January 27th Messrs. SOTHEBY & Co. sold a selected portion of the choice collection of English and Continental porcelain and pottery, the property of T. G. Cannon, Esq., and a Staffordshire pottery figure of a parrot in blue, green, yellow and brown plumage, perched on a green conical base, hollow in the interior, 8½ in. high, realized £12 10s.; a rare salt-glaze figure of a Chinaman, singing, seated with his right hand on his raised right knee, his left hand held above his shoulder, and depicted in loose robes with wide sleeves, on a flat oval-shaped base, 4½ in., £42; an interesting Lambeth Delft dish painted in underglaze blue, with a basket of flowers in Chinese style in the centre, within a border of music inscribed "The Charming to a Celebrated Air in Demetrius/James Tidmarsh, 1739," 11½ in., £14 (James Tidmarsh may well have been the



ST. SEBASTIAN. By the MASTER OF THE BIBERACH "SIPPE," circa 1510

From the collection of Georg Schuster, Munich. To be sold by Julius Böhler on March 17th and 18th

subjects, the cup with the fox, his tail cut off, appearing before his brethren, the saucer with sprays of flowers, and in the centre an eagle with a lamb in its talons, earliest period, no clouds in the sky, raised anchor mark (cf. Trans. E.C.C., vol. 4, pl. 21 (c)), £22; a pair of Frankenthal figures of a lady and gallant, by J. F. Luck, the former in a fur-lined pale pink cloak, her hands in a green muff, wearing a blue, green and white dress with blue piping, the gallant in puce fur-lined coat, white vest, and puce breeches, his three-cornered hat tucked under his arm, his hands in a white fur muff, 6 in., Carl Theodor mark in blue and monogram "H.M." in puce, £26; a white figure of Kitty Clive in the character of "The Fine Lady" in Garrick's farce "Lethe," modelled after an engraving by Charles Mosley, wearing lace-trimmed bodice and a large crinoline skirt, 10 in., non-phosphatic, £22. (This figure, like that in the Schreider Collection, No. 1 (a), pl. 7, is non-phosphatic, and the question is discussed by Rackham in the catalogue of that collection, p. 9, and by Honey in "Old English Porcelain," pp. 60 and 61. If not Bow before the "bone-ash" period, perhaps early Derby or Staffordshire.) A pair of rare Plymouth white figures of a gardener and his companion, each with a basket of flowers, standing under arbours on rococo bases, moulded with shells in front, the ground with small scattered blossoms, 11 in., £22; a similar pair in the collection of Mrs. Radford is illustrated by William King in "English Porcelain Figures of the XVIIIth century," fig. 63; a pair of Chelsea Chinoiserie figures with vases at their sides, the lady in long puce coat with blue ribbon and a white and gold flowered skirt, her hair done in a bow at the top of her head, the man with a close-fitting cap and pigtail, in yellow lined puce coat, white apron and tall black boots, the vases with gold flowers and perforated tops, 7 in., red anchor mark, £59; a fine Chelsea flower holder in the form of two boys, scantily draped, struggling with a large fish, one of the boys standing, the other seated on a rocky base with applied flowers in colours, the boys in flesh tints with yellow robes, the fish green with puce fins and tails, 8½ in., red anchor period, £27; Nightingale, in his "Contributions Towards the History of Early English Porcelain," records a white group being sold in 1767, part of the stock-in-trade of Mr. Thomas Turner, Chinaman; and a rare early Bow figure of a sailor, in a dancing attitude, leaning against two bales

singer in this opera, produced by Pecetti in 1738, and had the plate made to celebrate his performance); a Lowestoft "powder-blue" teapot and cover of globular form with scroll spout and unusual loop handle, painted on the body and sides with reserved vignettes of Chinese river scenes, landscapes and flowers, 5½ in., £29; a fine Worcester coffee pot, cover and stand, cream jug and cover, and a spoon tray, painted with a seated figure of a Chinese lady, winding wool, within a reserve panel of flowers and enclosed by gilt borders, an unusual and attractive pattern, 8½ in., Wall period (cf. W. B. Honey, "Old English Porcelain," pl. 67, fig. (a)), £22; a set of three mazarine blue Derby vases and covers with double rococo handles, painted within reserve panels with figure subjects on one side and birds by a well-known Derby hand on the reverse, the junction of the handles and the covers moulded in relief with flowers and leaves, 11 in. and 9½ in., £23; a somewhat similar set is illustrated by Bemrose in "Longton Hall Porcelain," pl. 25. A Chelsea cup and saucer of octagonal shape, painted, after Francis Barlow, with Aesop Fable

of merchandise, one with a merchant's mark, and the other with the initials "F.B." (perhaps that of the decorator); the figure has been represented as Tom Bannister in the part of Jack Bowling, in three cornered black hat, blue coat, white and red flowered vest, yellow and green cravat, pure-striped wide short trousers, white stockings and black shoes, on flat base with pink rococo mouldings, 7 in., £24; another example of this figure in the collection of Lord Fisher is illustrated by William King in "English Porcelain figures of the XVIIIth Century," pl. 11. The total realized for this sale was £1,210 15s.

NORFOLK HOUSE

Messrs. CHRISTIE, MANSON & WOODS's sale on the premises at Norfolk House on February 7th, 8th and 9th created a large amount of interest, and on the days when the contents were on view, and on the actual days of the sale, large numbers of people wandered through the rooms to obtain their first and last view of this fine old house so soon to come under the hammers of the housebreakers to make way for yet another modern block of buildings in St. James's Square, which is far too rapidly losing its air of peace and serenity, the relic of a bygone age. The total realized for the three-day sale was £9,962 10s. A pair of Chinese *famille rose* large jars and covers, 24 in. high, Ch'ien Lung, fetched £48 6s.; four Swansea sauce tureens, covers and stands, 7 in. wide, painted with flowers in colours and gold, and two spoons en suite, impressed mark, £75 12s.; a set of five Dresden vases and two covers, 6½ in. and 10½ in. high, with almost oviform bodies painted with panels of birds in landscapes, enclosed in scroll borders encrusted with sprays of flowers, decorated in colours on a blue may-blossom ground, the covers with floral handles similarly decorated, £58 16s.; a part of a Meissen tea service, painted in colours with the Arms of the Duke of Norfolk, chinoiserie figure and sprays of flowers, consisting of a bowl, a canister and cover, eight two-handled cups, seven tea cups, sixteen saucers, a tea-pot, cover and stand, and a coffee pot and cover, £78 15s.; a pewter dinner service, circa 1780, engraved with the crest of the duke, consisting of twenty-five oval meat dishes, 12½ in. to 20 in. wide, thirty-nine dinner plates and twenty soup plates, £63; a Charles II needlework casket, 23 in. by 19 in., of unusual size, of rectangular form, with lifting top enclosing divisions and glass bottles for ink and sand, the exterior entirely covered with silk, worked in colours with figures in a landscape with an angel above, sprays of flowers, birds, insects and animals, and a building below, the sides with flowering plants and insects and panels of birds above, £71 8s.; a French ivory plaque, 7½ in. by 5½ in., XIVth century, carved in high relief with two scenes depicting the Crucifixion and the Adoration of the Magi, each scene shown beneath crocketed Gothic arches, £88 4s.; an Italian carved ivory plaque of the Virgin and Child, 14½ in. high by 5½ in. wide, XVIIth century, £65 2s.; a set of four Limoges enamel plaques, 5½ in. by 4½ in., in the style of Jean Courtois, second half of the XVIth century, in ebonized frames gilt with arabesques, finely decorated in colours and gold, on blue and green grounds, with scenes from the Life of Christ, depicting the Betrayal, Christ before Pilate, the Procession to Calvary, and the Entombment, each scene showing numerous figures in landscapes with buildings and trees in the distance, £92 8s.; a pair of Louis XVI candelabra, 54 in. high, formed as bronze figures of cupids and partly draped, holding ormolu cornucopias and scroll flowering branches for ten lights each, on shaped pedestals with rams' masks at the angles cast and chased with scrolls, scallop shells and female masks on curved feet, £105; a Louis XV ormolu clock, the movement by Ed. Freres, Marchinville, 31 in. high, with white enamel dial, in case cast and chased with scroll foliage, surmounted by a group of three chained men, with a cupid holding a lyre at the base, on scroll feet, £50 8s.; a Chippendale mahogany secretaire-cabinet, 40½ in. wide, £115 10s.; an Old English mahogany Carlton House writing table, 63 in. wide, £273; a pair of William and Mary mirrors, 97½ in. by 31½ in., with rectangular plates and shaped arched crestings enclosed in narrow glass borders decorated in *verre eglomisé* with figures, arabesque foliage and strapwork in gold on a red ground £651; a pair of Louis XIV gilt-wood console tables, 55 in. wide, £131 5s.; a pair of Chippendale gilt-wood mirrors, 41 in. high by 19 in. wide, in the Chinese style, with shaped plates, the frames carved as bamboo with scroll foliage, wave and stalactite ornament, £115 10s.; an Old English gilt-wood centre table, 61 in. wide, £236 5s.; a large George II hanging lantern, 52 in. high (approx.) of hexagonal form, with cut glass panels enclosed in brass framework, the arched upper panels surmounted by a

ART IN THE SALEROOM

pierced scroll cresting, and the whole surmounted by a ducal coronet, £42; a pair of Matthew Brettingham side tables, 65 in. wide, £94 10s.; the mantelpiece from the long drawing-room, by Matthew Brettingham, 4 ft. 10 in. high by 7 ft. 4 in. long, of white marble, the central frieze carved with the head of Mercury on a scroll shield, flanked with Caduceus and a torch, and supported by jambs carved with scroll brackets and floral pendants, £50 8s.; and an Old English oak four-poster bedstead, approximately 55 in. wide and 85 in. long, £105.

SILVER

On February 10th Messrs. CHRISTIE, MANSON & WOODS sold at their rooms Old English silver, the property of His Grace the Duke of Norfolk, K.G., and also of Victor George Henry Francis, fifth Marquess of Conyngham (deceased). A Queen Anne plain cylindrical tankard and cover, on reeded circular foot, with almost straight sides, the flat cover with reeded rim shaped to a point at the lip, with scroll handle and corkscrew thumbpiece, 7 in. high, 1703, maker's mark "P.E.," probably for Robert Peake, fetched £89 16s. 5d.; a Charles II plain cylindrical tankard and cover, on reeded base, with almost straight sides, 6½ in. high, 1683, maker's mark "R.C." in a dotted circle, probably for Robert Cooper, £121 10s. 9d.; a rosewater ewer and tazza, the ewer on trumpet-shaped foot and with beaker-shaped body, entirely inlaid with panels of mother-of-pearl and with silver lip and borders, the tazza similarly inlaid and with silver border and foot, first half of the XVIIIth century, the mountings probably of a later date, £30; a large silver-gilt inkstand, modelled as the round Tower of Windsor Castle, with sloping bank, moat and wall, diameter of base 15½ in., by Hamlet, 1823, £150, probably made for Henry, third baron and first Marquess Conyngham, K.P., Constable of Windsor Castle and Lord Steward of the Household, 1821-30; a set of eight candlesticks, each on shaped and moulded square bases with sunk circular centres, engraved with a coat of arms, and fluted baluster stems, 7½ in. high, by Edward Feline, 1738, £153 2s. 10d.; a set of four George I candlesticks, each on octagonal base and baluster stem, decorated with ovolos at the shoulder, 7 in. high, by Ambrose Stevenson, 1718, £232 9s. 5d.; and a Queen Anne set of six, with octagonal pear-shaped baluster stems, engraved with the Brotherton crest, 7 in. high, by Benjamin Pyne, 1705, one 1706, £311 10s. 5d.

ENGRAVINGS AND ETCHINGS

On February 1st and 2nd Messrs. SOTHEY & Co. held a sale of engravings and etchings, which realized a total of £3,539 12s.



ONE OF A PAIR OF CONTINENTAL CASTORS.
Possibly Utrecht, XVIIIth century (Left)

A LARGE GEORGE II CASTOR. Circa 1740 (Right)
To be sold by Messrs. Sotheby & Co. early in March

A Rembrandt engraving of St. Francis beneath a tree, praying (107,292), second state, from the Rechberger and Liphart Collections, and with an inscription by Weber and van der Kolk, realized £240—this is a record for an English sale; "The Goldweaver's Field" (234,249), only state, by the same master, £245; M. Schongauer's "Christ on the Mount of Olives" (B.9, L.19), small bull's head water-mark, from the Mrs. M. J. Morgan Collection, New York, £54; a dotted print from the German school, XVth century, of "St. Roch" (Schreiber 2723, Dodgson, I., p. 198, B.28), in which the saint stands in the centre of a triple arch, drawing his robe aside and pointing to the wound in his left thigh. An angel kneels on the ground left, and to the right is a small dog carrying a round loaf of bread. A patterned curtain hangs in the background; chequered pavement, first state of the plate, uncoloured, as is the impression in the British Museum, £110. Schreiber describes only three impressions of this print, two in the first state, and one in the second; and Dürer's "The Great Fortune (Nemesis)" (B.77, C.D.33, M.72 11), high-crown water-mark, early impression, £290, which was also a record price for an English saleroom.



BACCHUS. Rhenish,
circa 1680
To be sold by Math.
Lempertz on March 11th
and 12th

FURNITURE AND CARPETS

At Messrs. SOTHEY & Co.'s sale on January 28th a Chippendale mahogany Pembroke table, 3 ft. 5 in. wide, realized £33; a set of twelve Hepplewhite mahogany chairs, £52; a set of eleven Chippendale armchairs in mahogany, £78; an unusual set of six Chippendale mahogany armchairs, the backs, arm rests and rectangular seats upholstered in various materials, raised on chamfered legs united by plain stretchers, £135; a pair of Sheraton mahogany card tables, each 3 ft. 1 in. wide, £27; a Sheraton mahogany sideboard of faded colour, 5 ft. 10 in. wide, £42; and a pair of walnut stools of Chippendale design, each 1 ft. 8 in. wide, £50.

PICTURES AND DRAWINGS

On February 11th Messrs. CHRISTIE, MANSON & WOODS held a sale of ancient and modern pictures and drawings, which included the property of His Grace the Duke of Norfolk, K.G., and a pair of drawings by Guardi of a view at the mouth of the Grand Canal, Venice, with barges, gondolas and figures, and a view of the Riva Schiavone, Venice, in front of the Doge's Palace, with gondolas and figures, pen and ink and wash, 14½ in. by 25½ in., realized £131 5s.; another pair by the same master, "The Rialto, Venice," with gondolas and figures, and "The Piazza," looking towards the Basilica of St. Mark's, Venice, with numerous figures, pen and ink and wash, 14½ in. by 24½ in., £96 12s. Some very good prices were obtained for the pictures, and a triptych, with the Coronation of the Virgin in the centre, with saints and bishops on the wings, the Adoration of the Magi, and scenes from the lives of the saints on the shutters, French school, on panel, shaped top centrepiece, 10½ in. by 10½ in., fetched £4,305; Jan Van der Heyden's "A View in Amsterdam," showing a view looking along a canal to a footbridge in the centre, barges moored on each side, along the banks are trees in full foliage and figures are seen walking among them, beyond the trees stand brick houses with a steeple of a church beyond, signed with monogram, on panel 13 in. by 15½ in., £1,102 10s.; Elsheimer's "The Resurrection" on copper, 19 in. by 13½ in., £168; a pair of Grimmer, "The Gardens of a Palace" and "A Road Scene" on panels, 30½ in. by 40½ in., £294; Rubens's portrait of Isabella Brant, first wife of the artist, in black dress decorated with gilt chains, holding a book in her hand, with architectural and red curtain background, on panel, 28½ in. by 21½ in., £210; and Lucas Van Leyden's "The Crucifixion," a scene at Calvary with horseman and numerous figures in the foreground, and Christ with the two thieves crucified in the background, on panel, 19½ in. by 16½ in., £152 5s.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 6. SHIELDS ON CHINESE TEAPOT, CHIEN-LUNG PERIOD, *circa* 1765.—Dexter: A portrait of John Wilkes surmounted by the crest of a lion passant, under the words "Arms of Liberty." Beneath the shield is written, "Always ready in a good cause." Sinister: A portrait of William Murray, Lord Mansfield. The crest above the shield is a serpent, while the motto below is, "Justice sans pitié." The two supporters, an Advocate and Mephistopheles, are each grasping a thistle.



On February 21st, 1764, Lord Mansfield, Lord Chief Justice (created an Earl in 1776), convicted John Wilkes of two seditious libels in the "North Briton," No. 45, which had been consigned to the hands of the common hangman to be burnt as such. As a result Wilkes was outlawed on November 1st, 1764, and went to Paris. Returning in 1768, he was imprisoned in the King's Bench until 1770. While there he appears to have obtained a certain amount of amusement, as he managed to become a Free and Accepted Mason, an Old Soul, an Anti-Gallican, the Grand of the Coggers and Cousins, a Noble Buck, and Chief Councillor of the Ancient Family of Leeches. He was also a Member of the Sublime Society of Beefsteaks, and of the Hell-fire Club at Medmenham. He became Lord Mayor of London in 1774 and was City Chamberlain 1777 until his death on December 26th, 1797.

D. 7. ARMS ON COFFEE POT, 1755.—Arms: Argent on a bend gules between three pellets as many swans proper. Crest: A lark rising, holding in the beak an ear of wheat proper. Motto: Carpe Diem. Probably engraved for Richard Clarke of Bridwell House, co. Devon, who married in 1748 Mary, daughter of Lawrence Rowe of Spencecombe, co. Devon.

D. 8. ARMS ON SILVER TRAY, 1808.—Arms: Vair on a saltire gules five fleurs-de-lys or. Crest: A stork proper resting the dexter foot on a fleur-de-lys or. The Arms of Lapworth, co. Cambridge.

D. 9. ARMS ON SILVER TRAY, 1834.—Arms: Quarterly 1 and 4. Argent a chevron between three unicorns heads couped gules, Collyer; 2 and 3. Ermine an eagle displayed gules, Bedingfeld. Impaling, Quarterly 1 and 4. Argent a saltire sable on a chief gules three

cushions or, Johnston; 2 and 3. Azure a bend argent between in chief three harts heads erased argent, attired or, and in base as many crosses crosslet fitchée.

John Collyer of Hackford Hall, co. Norfolk (grandson of the Rev. Daniel Collyer of Wroxham Hall, co. Norfolk by Catherine, daughter and co-heir of John Bedingfeld of Beeston St. Andrew, co. Norfolk); born July 15th, 1801; J.P. and Judge of the County Courts; died September 1st, 1870, having married, March 23rd, 1837, Georgina Frances, eldest daughter of Sir William Johnston, 7th Baronet of Hilton, co. Berwick.

D. 10. ARMS ILLUMINATED IN CURLED PAPER, *circa* 1680.—Arms: Sable a chevron between three eagles displayed argent on a chief of the last a bend between two martlets of the first, Raymond; impaling, Or, on a bend gules three lozenges argent, in chief a trefoil slipped of the second, Marsh. Crest: A dragon's head erased or ducally gorged gules. Probably made for John Raymond of Stepney, co. Middlesex, who married at St. Albans, co. Hertford, March 12th, 1667-68, Hannah, daughter of John Marsh of St. Albans. She was born in 1648.

D. 11. ARMS ON SILVER TANKARD BY SAMUEL PANTIN, 1709-10.—Arms: Per bend sinister ermine and ermines a lion rampant or, impaling, Argent a bend between three eagles legs gules. These are the Arms of Trevor.

D. 12. CREST ON SET OF SILVER TUREENS, 1775.—Crest: A group of trees proper, surmounted by a sun in splendour or. The crest of Hurst of Hertford. An heraldic rebus, a small clump of trees being called a hurst.

D. 13. ARMS ON ANONYMOUS CHIPPENDALE BOOKPLATE, *circa* 1760.—Arms: Sable a chevron engrailed between three cherubs or, Challen; in pretence; Azure a chevron engrailed between three lions passant guardant or, Smythe. Crest: A demi-sea-horse proper.



These are the Arms of Challen with Smythe in pretence.







VASE DE FLEURS

In the Scottish National Gallery ; by permission

By CHARDIN

PRYCE CARTER EDWARDS

AN UNKNOWN FOLLOWER OF COTMAN?

BY D. KIGHLEY BAXANDALL



Fig. I. ST. DONAT'S CASTLE AND CHURCH, GLAMORGAN. Sepia drawing
National Museum of Wales

IT has always been supposed that the drawings produced by Cotman in what might be called his "Greta Bridge" period—the period between 1805 and about 1810—were an isolated phenomenon in English art of the period. These thrilling designs of flat shapes, often with all modelling and chiaroscuro omitted, that were so much more akin to Far Eastern than to Western practice, were neglected and misunderstood not only in Cotman's own lifetime but for the rest of the century. As the general trend of English painting in the first half of the XIXth century was towards a more and more detailed

and photographic description of nature, it is hardly surprising that anything so counter to current taste as the detached loveliness of Cotman's flat designs should fail to win contemporary approval.

So much was this so that, after 1810, when the responsibility of supporting a family began to weigh heavily upon him, Cotman himself abandoned these flat designs for something less unlikely to appeal to his public. The flat designs, which time has shown to include not only Cotman's finest work but some of the finest water-colours ever made, seemed to be totally forgotten, without any influence on



Fig. II. PEN DRAWING (detail)

other artists and unappreciated by the public. In 1836 one of the most glorious of them all, the "Greta Bridge," now in the British Museum, was sold at Christie's for exactly eight shillings.

It is necessary to realize the complete lack of recognition met with by these works at this time to feel the full strangeness of encountering a series of drawings, made in the '30s, that can best be explained as the outcome of their author's admiration for Cotman's flat designs. This series of thirty-five drawings in sepia and two in full water-colour by Pryce Carter Edwards is now in the National Museum of Wales. None of the drawings is signed on the front, but nine of them bear the artist's name on the back, together with the address "Weston" or "Weston Lane," and dates within the period May, 1832, to November 5th, 1833. As in one or two cases the inscription includes notes such as "finish'd the day I lent the money to Geary" it seems safe to assume that the writing is the artist's own. From the number of drawings backed with contemporary copies of the *Bath Herald*, or with paper bearing the address of a Bath tea warehouse, it seems not improbable that of the more than eighty Westons in the British Isles it was in the Weston on the outskirts of Bath that Edwards lived at this time.

The subjects of the drawings themselves are for the most part in Wales. They were probably sketched from nature in pencil (such pencil sketches are to be found on the reverse

of a few of the drawings) and worked up in sepia in the studio at Weston.

The method of working can be still more closely followed, for in two cases the museum possesses two sepia versions of the same subject. In each of these pairs the first drawing is a partly conventionalized version of the pencil sketch from nature, and the second carries the conventionalization still further, depending more on a two-dimensional pattern of flat washes developed on the surface of the paper. There are two drawings of Beddgelert Church that show this process particularly clearly. The first version gives a comparatively realistic rendering. The water, rocks and distant mountains are shown by means of a fairly extensive range of broken tones. In the second version the scene has been schematized. Far fewer tones are used, and a design depending chiefly on clearly defined areas of the same tone has been imposed on the picture. There seems to be, as in most of the sepia drawings, a definite sensuous pleasure in the even washes laid on the rough paper without any overpainting or fussiness to spoil the clean directness of the method.

Another stage in the process of conventionalization is shown by a pen drawing on the back of one of the water-colours, a detail of which is reproduced in Fig. II. In this stage the composition has been worked out in terms of the outlines of the flat washes that will make up the finished picture. This pen version is merely a stage in the process of crystallizing out the final design; the finished drawings themselves contain no pen work.



Fig. III. DETAIL FROM A SEPIA DRAWING



Fig. IV. CROMLECH AT GWERNVALE, NEAR CRICKHOWELL, BRECONSHIRE. Sepia drawing
National Museum of Wales

Both this and the other detail of figures from a finished drawing (Fig. III) show Edwards's habit of reducing the complexity of nature to a pattern of simple shapes in a way that reminds one of the Japanese colour-prints that were to arrive in Europe some fifty years after these drawings were made. To contrast with his curved symbols for foliage and water, Edwards's figures and cattle are usually rendered with an almost cubist insistence on straight lines and definite angles, a tendency also found in much of Cotman's work.

The two examples of Edwards's work in full water-colour are in exactly the same style as the sepia drawings, but with a warm rich colouring. One is a large drawing of Caernarvon Castle; the other conforms to the scale of the works in sepia, which averages about 9 in. by 13 in.

Two of the sepia drawings in the museum's series, those of Newport Castle, Pembrokeshire,

and the River Mawddach, were aquatinted by Newton Fielding and published with colouring added, Edwards being named as the artist on both prints. It is interesting to note that in each case Edwards's original handling has been translated by the engraver into something much more realistic and acceptable to the taste of his contemporaries.

The degree of conventionalization in Edwards's drawings varies considerably. In some cases it is pushed to such a length that it becomes a mannerism. In others, when it is more a simplification than a schematization, it gives us such things as the drawing of the Gwernvale Cromlech, near Crickhowell in Breconshire (Fig. IV). This is anything but an accurate topographical record. Not only are the actual surroundings of the Cromlech very different from those represented, but the capstone, which in the drawing so effectively echoes the form of the mountain behind, had been removed by Sir Richard Colt Hoare

A P O L L O



Fig. V. MOEL HEBOG AND LLYN DINAS. Sepia drawing
National Museum of Wales



Fig. VI. THE BRIDGE AT BEDDGELEERT. Sepia drawing
National Museum of Wales

twenty-nine years before this drawing was made.

Topographical accuracy, however, was not Edwards's aim. In this case he has given us a fantasia on the theme of the Black Mountains scenery that catches the mood of the district admirably. His simplified forms help considerably in giving this impression of the austere dignity of the mountain scene.

In the case of the drawing of Moel Hebog and Llyn Dinas (Fig. V) the broad areas of smooth wash help to convey a mood of calm and restfulness, but in the drawing of Rhaiadr Mawr (Fig. VII) a completely different effect is achieved. Here the artist wishes to convey his sense of the terrific power and energy of the falling and tumbled masses of water, and, as so often in Cotman's case, his means of expression remind us more of Far Eastern than of European art. The sense of force is given, not by any attempt at a realistic rendering of the scene, but by a deliberately violent design of smoothly interlocking curves set against the harshly jutting outlines of the dark rocks on either side. When compared with the landscapes of the Sung dynasty the result is a little melodramatic, but a sensitive Chinese, to whom the realistic landscapes of Edwards's contemporaries would seem merely vulgar, would probably feel that here at least was something he could understand.

"The Bridge at Beddgelert" (Fig. VI) is in Edwards's most typical style. At first sight one may be reminded of De Loutherbourg, but this superficial resemblance disappears on closer inspection. De Loutherbourg's are the simplifications of a theatrical scene painter, Edwards's are those of one who, in his own humble but original way, was a creative artist.

This is an admirably composed drawing. Consider, for example, the delightful arrangement of the two flat tones used in the hill behind the cottage, or the perfect disposition of the staccato lines of the railings on the bridge, where the angular rhythms are like a passage for percussion in a Stravinsky score.

In the view of the castle and church at St. Donat's (Fig. I), the treatment of the trees and distance is again reminiscent of Cotman. But having once adopted this technique, Edwards shows powers of design far beyond those of a mere imitator. His intention seems to have been to give the picture a life of its own by virtue of a harmonious arrangement of shapes, and it cannot be said that he has failed, for it is a composition not lacking in nobility.

It would perhaps be misleading to claim Pryce Carter Edwards as a direct disciple of Cotman, but the likeness of certain mannerisms in some of Edwards's drawings to those in Cotman's own does suggest that Edwards may

have seen the Norwich man's work and been trying to follow his style. At any rate this seems more likely than that the two artists should have arrived independently at the flat wash technique in an age when all the weight of fashion and public taste was so strongly opposed to it.

Nobody would claim for Edwards's designs more than a portion of the thrilling and expressive power that makes Cotman's best work so vital, but the fact that, in an age of academic realism, Edwards should consciously have made design his chief interest, makes him too rare and interesting a phenomenon to warrant the complete neglect that has always been his.



Fig. VII. RHAIDR MAWR. Sepia drawing
National Museum of Wales

CLOCKS AND BAROMETERS

ILLUSTRATED WITH EXAMPLES FROM THE COLLECTION OF MR. J. S. SYKES BY R. W. SYMONDS

THE interesting clocks and the four fine barometers, the subject of this article, form part of the collection of Mr. J. S. Sykes. In a previous article¹ three outstanding clocks by Thomas Tompion, also in Mr. Sykes's collection, were described and illustrated.

The two earliest examples of the clocks illustrated here are the bracket clock by John Fromanteel (Fig. I) and the long-case clock by Edward East (Fig. II), both of which date from the reign of Charles II.

John Fromanteel was a member of the famous family of clockmakers of this name who migrated from Holland to England apparently in the early XVIIth century. The founder of the firm, Ahasuerus Fromanteel I, was admitted to the freedom of the Clockmakers' Company in the year 1632 and is said to have been the first clockmaker in England to make pendulum clocks after the system of the famous Dutch astronomer Christian Huygens (1629-95).

There is lately a way found out for making of clocks that go exact and keep equaller time then any now made without this Regulator (examined and proved before his Highness the Lord Protector, and by such Doctors whose knowledge and learning is without exception) and are not subject to alter by change of weather, as others are, and may be made to go a week, or a moneth, or a year, with once winding up, as well as those that are wound up every day, and keep time as well; and is very excellent for all House clocks that go either with Springs or Waights: And also Steeple Clocks that are most subject to differ by change of weather. Made by *Ahasuerus Fromanteel*, who made the first that were in *England*: You may have them at his house on the Bank-side in Mosses Alley, *South-wark*, and at the sign of the Maremaid in Loathbury, near *Bartholomew lane* end *London*.²

¹Cf. article "Thomas Tompion," *APOLLO*, Art: February 1936.

²"*Mercurius Politicus*," October 21st-28th, 1658.



Fig. I. A SPRING-DRIVEN CLOCK, by JOHN FROMANTEEL, tortoiseshell case with lacquered brass mounts. Temp. Charles II

The Fromanteels' connection with Holland gave them an advantage over other English clockmakers in obtaining particulars of the new pendulum clocks. They undoubtedly made good use of this advantage, and produced in the reign of Charles II large numbers of the new type of clock, for which there was a ready sale owing to its greater reliability as a timekeeper. John Fromanteel was admitted to the freedom of the Clockmakers' Company in 1663 and was therefore of a generation later than Ahasuerus I.

The John Fromanteel clock illustrated (Fig. I) is a particularly good specimen with an eight-day

spring-driven movement. Its extremely decorative case is of veneered tortoiseshell of a scarlet tint, with the mounts of lacquered brass.

The long-case clock by Edward East is of especial interest. The dial and movement are designed so that the time can be told at night. A lamp is placed at the back of the movement and shines through the piercing of the numerals to indicate the hours and the quarters (cf. Fig. III. The quarters are shown by the Roman numerals). The design of the motion work controlling the moving circle in which the hours are cut is ingenious, and displays the inventive mind of its famous maker, Edward East.

Night clocks appear to have been an innovation in the time of Charles II. Samuel Pepys alludes to one.

"After dinner to White Hall and there met Mr. Pierce, and he showed me the Queen's

bed-chamber, with her clock by her bedside, wherein a lamp burns that tells her the time of the night at any time." (June 24th, 1664.)

Besides this example of a long-case night clock there is extant a bracket night clock also by Edward East.³ In an account for clocks and watches supplied by James East, "watch-maker" to the Duke of Richmond, June 23rd, 1664, there appears an item for "A pendulum clocke to goe 8 dayes wth a lampe to shew the houre of the Night, £45."⁴ The high cost of this clock indicates that it must have been an exceptional example. Who James East was I have been unable to discover. Britten's book of watches and clocks does not enter his name. In all probability he was a relative of Edward East and was working with him. Another member of the East family of clockmakers who is also not recorded is "Nath East Clock-maker." In the Royal wardrobe accounts his name appears in connection with the following: "For Cleaning and mending the Great Wardrobe Clocke for 3 whole yeares past ending att Michas 1670 att 10s per Ann. £1-10-0."

Edward East, the famous watch and clock-maker, was watchmaker to Charles I. He was one of the ten original members of the Company of Clockmakers at its incorporation in 1632. During 1639 and 1640 he was made a warden, and in 1645 he was elected master. He was again master in 1652. He occupied the position of treasurer to the company in 1687 and was the only member to hold this office, which also ceased at his death.⁵

A particularly beautiful feature of the East night clock in the Sykes Collection is the design and execution of the engraved dial with the graceful pattern composed of flowers, leaves and stalks and the elegant lettering of "Edwardus East Londoni." The case is typical of Charles II craftsmanship, being veneered with olive wood and walnut and decorated with "floured" panels "fine[ly] inlaid."

The bracket clock (Fig. IV) in ebonised case is by the well-known maker Christopher Gould, who was admitted a member of the Clock-makers' Company in 1682. There are numerous clocks extant by this maker, both long-case and

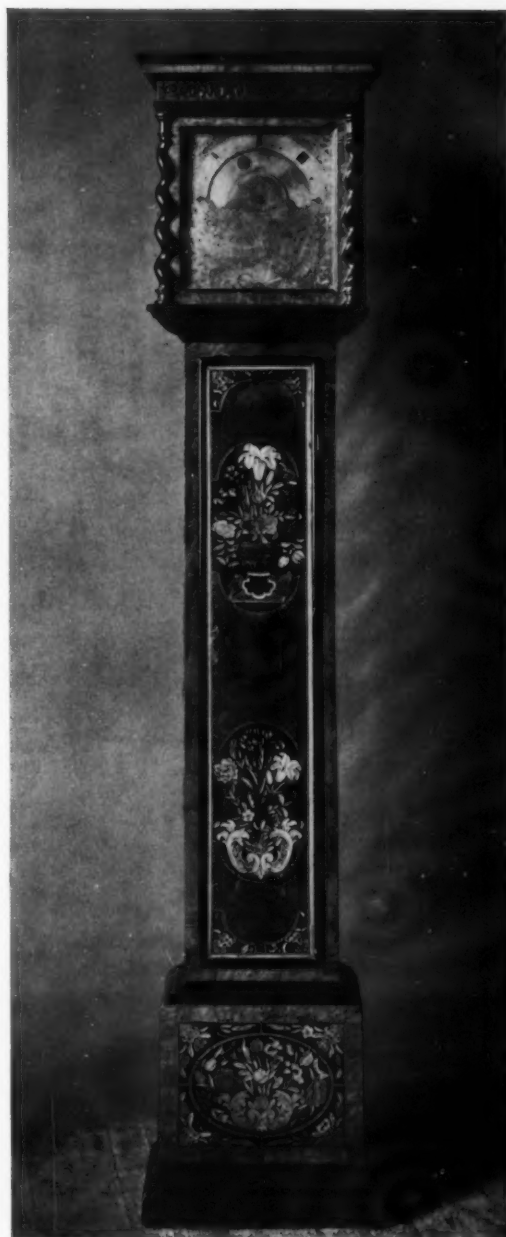


Fig. II. A NIGHT CLOCK, by EDWARD EAST. Case veneered with walnut and olive and decorated with panels of floral marquetry of coloured woods. Temp. Charles II

bracket, which signifies that he was a clock-maker with a "considerable trade." Evidence of this fact and of Gould's later misfortunes are to be found in a petition to obtain for him the position of ale taster.

SIR, Your Vote and interest is humbly desired for CHRISTOPHER GOULD, Citizen and Clock-Maker, who hath many Years carried on a Considerable Trade, and lived

³ Illustrated in "Watch and Clockmakers," W. H. Britten.

⁴ Cf. MS. in Brit. Mus. Egerton 2435.

⁵ "Some Account of the Worshipful Company of Clock-makers," 1881.

A P O L L O



Fig. III. Detail showing the design and fine execution of the engraving decorating the lacquered gilt dial of night clock illustrated (Fig. II)

CLOCKS AND BAROMETERS



Fig. IV. A SPRING-DRIVEN CLOCK, by CHRISTOPHER GOULD, in ebonised veneered pear-wood case. Late XVIIIth century

in good Reputation, and is on the Livery, (but is now, by Losses and Misfortunes, with a numerous Family of Children, reduced to a very Low Condition) to be Ale-Conner in the Room of Mr. Joseph Swaffield, Deceas'd. . . . (The Daily Courant, May 26th, 1714.)

The clock in ebonised balloon case (Fig. V) by Desbois & Wheeler, of 9, Gray's Inn Passage, makes an interesting comparison with the Gould clock with respect to the design. A whole century separates the dates of these two clocks. The most outstanding feature of difference is the greater legibility of the dial of the later clock, due to the employment of different material, namely, enamel in place of metal.

The clock with a balloon case, as it is termed, came into vogue in the later years of the XVIIIth century. Many of the best and most expensive examples were veneered with satinwood and decorated with either inlaid or painted motifs.

The mercurial barometer was another innovation of the time of Charles II. It was perfected during this reign by the researches of three distinguished scientists, Robert Boyle, Robert Hooke and Sir Samuel Moreland. These three men were assisted by clock and instrument makers, the most important of whom were Thomas Tompion, Daniel Quare and George Graham.

Daniel Quare, the famous watch and clock maker, is especially identified as a maker of

barometers. In fact he invented a particular type of portable barometer, of which three very exceptional examples from the Sykes Collection are illustrated here.

Daniel Quare, Watchmaker, having invented a Portable Barometer or Weather Glass, which may be turned up side down without spilling the Quicksilver, and yet the air operates as freely on it, as on the open ones now in use; which has been found very useful both by Sea and Land; His Majesty has been pleased to Grant to him Letters Patents for the Sole making thereof: it having also been shewed before the Royal Society, who highly approve of it, and caused it to be entered into their Books as the first they had seen; which are Made and Sold by the said Daniel Quare at his Shop in Exchange Alley in Cornhill. (The London Gazette, August 5th-8th, 1695.)

This portable barometer invented by Quare was of two types, one that stood on a table supported by hinged feet, similar to the examples illustrated (Figs. VI, VII and VIII), and one of the same design but without feet and made to hang on the wall. These portable barometers made by this craftsman were apparently copied by other makers, both English and foreign. Some of the examples that bear the names of foreign makers are so



Fig. V. A SPRING-DRIVEN CLOCK, by DESBOIS and WHEELER, in ebonised balloon-shaped case. Late XVIIIth century

identical to the original English product that it is likely they were made in England by the order of foreign craftsmen, whose names were engraved upon the dials and who subsequently resold them as their own work. Quare, on the other hand, himself sold his portable barometers abroad. Evidence of this is found in the two signed Quare examples (Fig. VI and VIII), which have double scale, one in French and the other in English. In addition, a number of barometers exactly similar to the signed Quare barometers are extant without the names of the makers, which implies that they were imitations by lesser-known clockmakers.

Of these portable barometers a number have survived, the majority of which are of the mural type. The treatments of the cases are varied; walnut examples are extant in far larger numbers than any other types. Examples of beech cases, ebonised or japanned, are to-day rare. Originally they were probably as popular, if not more so, as those of walnut, the perishable nature of japan work and beech wood accounting for the fewer survivals. The barometer in the far more durable ivory case has survived in very few numbers, which signifies that originally ivory was reserved for the best and most expensive barometers.

The two ivory-cased barometers (Figs VI and VII) are of exceptional quality, especially the one with the French and English scale. The mercurial gilding of the mounts makes a most pleasing contrast to the cream tint of the ivory. The example with a square base and spiral turning to the lower half of the column was

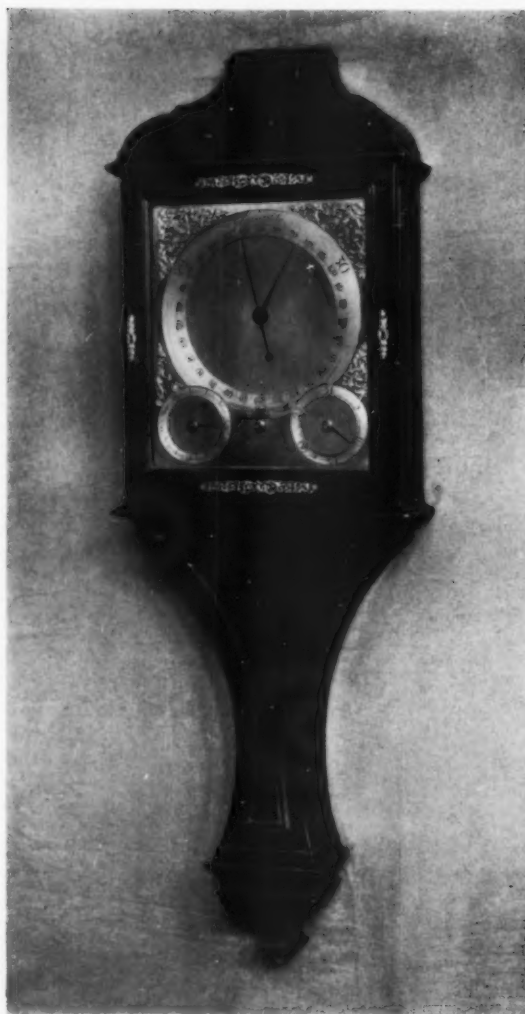


Fig. IX. A RARE MURAL WHEEL BAROMETER, by GEORGE GRAHAM, ebonised pear-wood case with bracket. Early XVIIIth century

a very favourite design, judging from the number that have survived in walnut and japan.

The barometer with the case covered in shark's skin (Fig. VIII) is unique as far as the writer is aware. The fine workmanship of the chased and gilt lacquered mounts and the engraving of the dial case indicate that this example was probably made to the special order of one of Quare's rich patrons.

Daniel Quare was admitted to the freedom of the Clockmakers' Company in 1671. He was warden from 1705 to 1707 and master in 1708. One of the two following notices of his death in 1724 show that this Quaker clockmaker achieved in his time international fame.

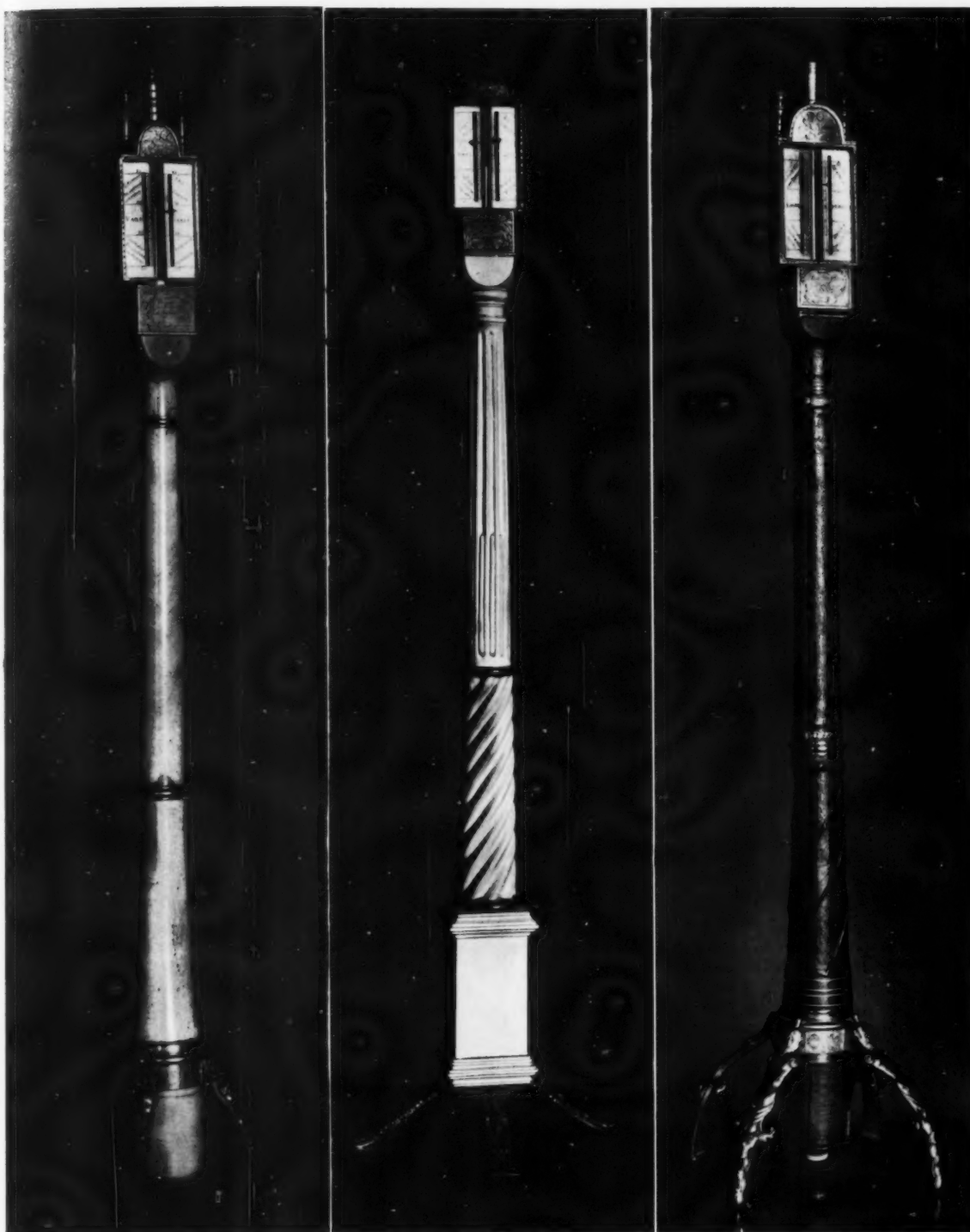
Last Week dy'd Daniel Quare, Watch-maker in Exchange-Alley, who was famous both here and at Foreign Courts, for the great Improvement he made in that art. (*Parker's London News, or the Impartial Intelligencer*, March 27th, 1724.)

On Friday last, the Corpse of Daniel Quare, the famous Watch-maker, was interr'd in the Quaker Burying Ground in Bunhill-Fields; most of the Watch-makers in Town attended his Funeral. (*Ibid.*, March 30th.)

The wheel barometer by George Graham (Fig. IX) is a very rare instrument, as only few barometers have survived bearing this maker's name.⁶ The two small hand-operated circles at the base of the dial of this wheel barometer indicate the date of the day and the month. The design of the case with its attenuated bracket supporting the rectangular case is of especially pleasing proportions. The simple mouldings endow the case with a refined sense of decoration which the rococo ornament belonging to a slightly later style would have failed to do.

⁶ For details of Graham's life and work, cf. article "Thomas Tompion," *APOLLO*, Art: February, 1936.

CLOCKS AND BAROMETERS



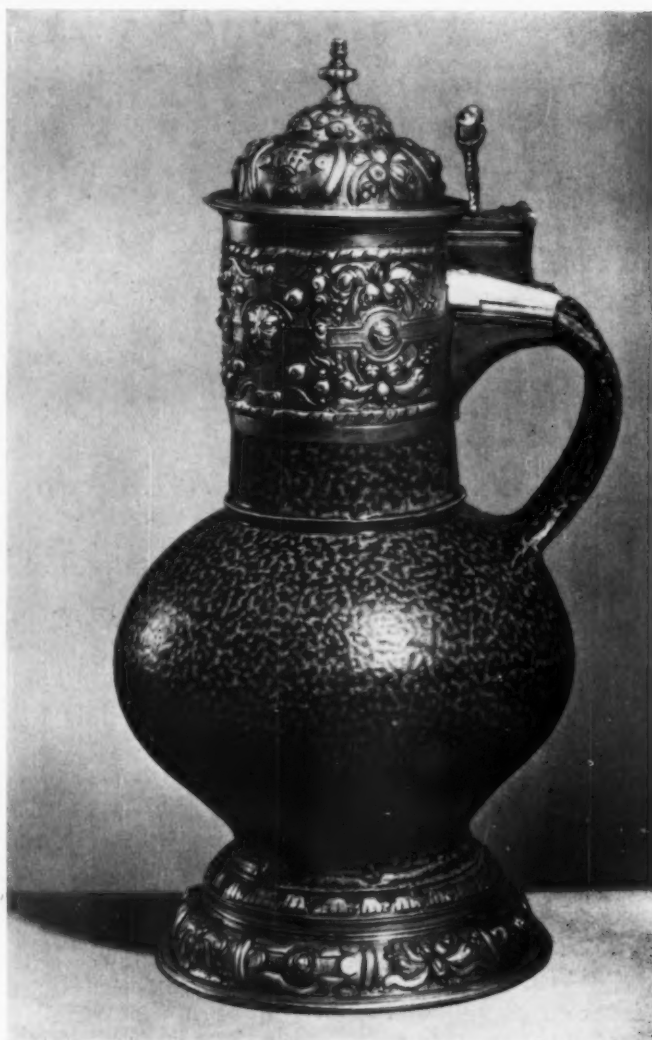
Figs. VI, VII and VIII. THREE PORTABLE BAROMETERS by DANIEL QUARE, the ivory example (Fig. VI) has an English and French scale. The rare example covered in sharkskin (Fig. VIII) is also fitted with a dual scale. Circa 1700

SILVER IN THE "OLD LONDON" EXHIBITION

BY W. W. WATTS

THE group of silver, chosen with great care and discrimination, forms an important and attractive part of the exhibition. Its appeal will naturally vary with the point of view from which it is approached: the collector will consider the age and rarity of the pieces, the silver-smith will be interested in their craftsmanship, and the student will trace the movements of design at the different periods. But those responsible for the choice of the objects have been careful to bear in mind that the exhibition is of "Old London"; they have therefore selected such pieces as bear witness to the history of the City, its social and civic life, and the notable personages whose names have come down to us as men proud of their connection with the City and conscious of their responsibilities. And where is this witness more clearly to be found than in the great livery companies of the City? Hence it is that the exhibition includes magnificent examples of the silver-smith's art of which these companies are justly proud.

The majority of the exhibits date from the XVIIth and XVIIIth centuries. Charles I had made heavy demands on the companies for money with which to carry on his wars, and Charles II had not proved to be their friend; it was necessary therefore to make good their losses. Nevertheless they are to be congratulated on having retained so much of their older plate. The Earl of Arundel's cup, dating from 1616, is a rare piece belonging to the Mercers' Company (Cat. No. 90); this



SILVER GILT MOUNTED TIGER-WARE JUG (Cat. 165)
Maker RICHARD BROOK. London, 1584. H. 9 $\frac{1}{4}$ "
Lent by Messrs. Crichton Bros.

purity of their outline and the inherent brilliance of the metal. Of tankards there are many examples, each definitely associated with a known benefactor.

The Lord Mayor and Corporation of the City show a remarkable salt cellar of 1730 (Cat. No. 136), apparently a belated example of the ceremonial salt which had by that time disappeared; also an unusually large gilt flagon of 1720 engraved with the City arms. Nor must

unusual form of vessel is hardly to be found outside the group belonging to the Queen's College, Oxford. An attractive coconut cup with engraved silver-gilt rim, belonging to the Cooks' Company, dates from 1588, and the quaint Cockayne Cup from the Skinners' Company from less than twenty years later. The Myddelton cup of the Goldsmiths' Company dating from 1599, recalls Sir Hugh Myddelton's work in connection with the New River. From the same company comes the Gibbon salt, a well-known and highly-valued possession and a fine example of Elizabethan work, dating from 1576, and another salt dating from 1601, presented by Richard Rogers, Comptroller of the Mint, in 1632.

The Livery Companies are rich in work of the Restoration period and later. Two magnificent salt-cellars of 1676, belonging respectively to the Clothworkers' and the Skinners' Companies, represent the last form of the XVIIth century ceremonial salt; they are the more impressive, as they are entirely plain and rely for their beauty on the

SILVER IN THE "OLD LONDON" EXHIBITION



(Cat.
141)



(Cat.
136)



(Cat.
174)



(Cat.
90)



(Cat.
172)



(Cat.
83)

SILVER IN THE "OLD LONDON" EXHIBITION

we overlook the loan from Christ's Hospital; it comprises an early drinking horn of 1485, of which very few examples have survived, a splendid bell salt of 1607, a set of twelve maidenhead spoons of 1630, a fine undecorated rosewater dish and ewer of 1638, and a gilt porringer and cover with "cut-card" ornament dating from 1687.

Private owners contributed generously. From Lady Louis Mountbatten came the well-known gilt beaker of simple form with decoration of horse-shoe nails, dating from 1496, a piece which many collectors must covet; also the "Bacon" cup, one of three made from the Great Seal of England in 1574 (Cat. No. 166); the Commonwealth Blacksmiths' cup of 1655; and a lovely twelve-sided gilt cup and cover of 1652, Cromwell's wedding-gift to his daughter Mary. Sir Philip Sassoon lends a rich gilt porringer and cover of 1671, formerly belonging to Samuel Pepys and engraved with his arms (Cat. No. 83). And Mrs. David Gubbay contributes, amongst other things, a tankard of 1675, engraved with Latin inscription and scenes representing the Plague of 1665 and the Great Fire of 1666. His Majesty's Treasury lend some attractive plain pieces of 1685, among them an example of the much-coveted inkstand. The Marquess of Cholmondeley lends a rich pair of wine coolers, dating from 1716, in which the style and influence of French refugee

craftsmen is seen in work by an English silversmith (Cat. No. 141). It is found in other pieces, notably in a gilt écuelle, cover and stand, dating from about 1770, lent by H.R.H. the Duke of Kent. As a matter of curiosity we may refer to a gilt porringer and cover of 1670 lent

by Messrs. Crichton Bros., engraved with several inscriptions, one of which reads, "Hoc regis amico ab inimico datum." Who was the "amico" and who the "inimico"? (Cat. No. 172).

There are still beautiful pieces in the London churches; among those exhibited we note the two very rare pre-Reformation alms dishes, that of 1524 from

St. Magnus the Martyr (Cat. No. 174), and one of six years earlier from St. Mary Woolnoth, which has also lent the magnificent gilt flagon of 1587, a tall, cylindrical vessel with richly engraved ornament.

The collector of silver will regard with admiration, and perhaps with envy, many pieces already referred to, especially those of early date. The craftsman will find much to interest him, whether the plain pieces whose beauty consists in grace of outline, so that the metal is allowed its full value, or the delicate engraving which enriches some of the earlier pieces, or the fine type of lettering to be found in the inscriptions, a type entirely appropriate to silver. He will be amazed at the technical skill of the early XVIIIth century, but will feel that it is sometimes overpowered by riotous and extravagant design, even in the hands of such a master craftsman as Paul de Lamerie. The student who aims at tracing the development of the art of the silversmith will be able to note the succession of the various styles from Tudor times until the

middle of the XVIIIth century, sometimes apparently indigenous, at other times influenced from outside sources or dictated by the spirit of the age. The historic association of many pieces will appeal not only to their fortunate possessors but to many of the public generally.



THE "BACON" CUP AND COVER. 1574 (Cat. No. 166)
Lent by Lady Louis Mountbatten.

THE BREA FAMILY OF NICE

BY L. G. POPPOFF



Photo, Gilletta, Nice

THE VIRGIN AND CHILD. By LUDOVIC BREA
Enlarged fragment of "Saint George" Altar-piece

AFTER the retrospective exhibition of the French primitives in 1912, and that of the old regional art in Provence in 1932, the Musée Masséna at Nice presented last year the third shutter of the triptych of early Renaissance art—the works of the three Brea, Ludovic, Antoine and François Brea. This is a group of blood relations—Antoine being probably a brother and François a nephew of Ludovic—painters born in Nice and living in the second half of the XVth and the first of the XVIth centuries.

Most prominent representative of the Renaissance religious art in Nice and Provence, Ludovic Brea was the principal figure of the exhibition with thirty-two, original and attributed, paintings worth while seeing. They all showed a pleasing collection of altar-pieces composed of one or several panels, triptychs and polyptychs, painted on wood. Many of these had lateral panels at the sides and below, representing scenes of the life of Christ, Holy Virgin and apostles or different saints. Framed in sculptured and gilded borders, they set forth in their exterior aspect a beautiful combination of colour and gold, intended to quicken the people's feelings of religious fervour and adoration.

Ludovic Brea's paintings betray more or less reminiscences of the Tuscan masters as well as of those of the other schools flourishing at that time. As a

travelling painter, as so many artists were at the time of the Renaissance, Brea certainly had occasion to see their works and to get inspiration for his later pictures. Though these influences have been strong on the part, for instance, of Enguerrand Charonton and Nicolas Froment of the Avignon school, Gerard David, Quentin Matsys, Lucas Cranach, Juste de Ravensbourg and Joos Van Cleve of the Flanders masters, and in particular those of the Lombard school prior to Leonardo da Vinci, Brea remained a typically French painter, moulding his art in his own way through a comprehension of the Italian painting and the technique he had acquired under the guidance of Jacques Durandi and Jean Mirailhet, both living in the XVth century, supposed to have been his early instructors.

Although all paintings exhibited similar subjects all taken from the Bible, they were marked with a certain, greater or lesser, perfection in the details. "The Crucifixion," painted for Palazzo Bianco (Communal Gallery) in Genoa, is an excellent realization carried out with great skill and expression. The same subject we find in "The Crucifixion" of the Cimiez Church, Nice, treated at an interval of some thirty years later. Compared with the first, this picture suggests a greater and more vigorous impression. The group is more numerous and the composition more complete and



THE MADONNA OF ROSARY
By L. BREA
Convent of Dominicans, Taggia (Italy)

Photo, Gilletta, Nice

grandiose. The fainting Virgin, in particular, falling into the arms of one of the holy women is here more vivid and realistic.

In the Pietà groups we may mention two paintings that, above all, captivated the public admiration, "The Virgin of Pietà," painted in 1475 for the Cimiez Church, Nice, and "The Virgin of Pietà" (1505) of the Monaco Cathedral. The first one, in particular, showing a striking similitude in the composition with "The Pietà," attributed to Enguerrand Charonton (XVth century), reveals a great deal of sensibility in the masterly expression of human sorrow, and is considered to be one of Brea's best and most pathetic works.

Of all Brea's works those showing the image of the Holy Virgin and Child are of special interest. In this group let us mention "The Virgin and Child" (Les Arcs Parochial Church), "The Virgin of Mercy" (Chapel of the Pénitents Noirs in Nice), "The Madonna of Rosary" (Antibes Parochial Church), a polyptych of sixteen compartments, and especially "The Madonna of Rosary" (Dominicans' Convent in Taggia, Italy). This latter, a single panel, together with the "Virgin and Child" making part of the polyptych altar-piece "Saint George" (1516), painted for the Parochial Church in Montalto (Italy), were two really remarkable masterpieces in the harmony of colours, grace of drapery, and above all in the creation of one of the most beautiful, celestial types of Holy Virgin. Examining them both carefully, one could notice a certain resemblance in the features of Brea's type with those of "The Sistine Madonna," by Raphael. Surely there is no ground to suppose that Brea could have drawn any

inspiration from the famous painting of the great Italian master, for both pictures were painted almost simultaneously, Brea's Madonnas in 1513 and 1516, and Raphael's in 1515. Inquiring into the peculiarities of Brea's art, G. Hanotiaux writes that "la partie de l'œuvre de Brea qui le range parmi les très grands artistes, c'est le type qu'il a su créer de la Vierge, type qui se rattachant par une féminité exquise à l'ensemble de l'art niçois, lui appartient cependant en propre et reflète la délicatesse de la pureté de son inspiration." The Brea's type of Holy Virgin is an exceedingly beautiful representation of angelic purity, making manifest what a high degree of perfection and inspiration the artist attained in these productions.

"The Virgin Protectress" (Parish Church in Briançonnet), sheltering mankind under her mantle, is a picture attributed to Brea. Vision of a German Cistercian monk, this mediæval theme was for a long time an inexhaustible source of inspiration for the painters in France and Italy, widely exploited up to the middle of the XVIth century. This picture was undoubtedly inspired by "The Virgin of Mercy," painted by Jean Mirailhet for the Chapel of Pénitents Noirs in Nice, with a great deal of mastery. A single panel, richly framed, with the traditional predella strip underneath, "The Virgin Protectress," as well as Mirailhet's "Virgin of Mercy," were intended to intensify the people's religious feeling towards the Holy Virgin and Child, the sole protectors of the afflicted in

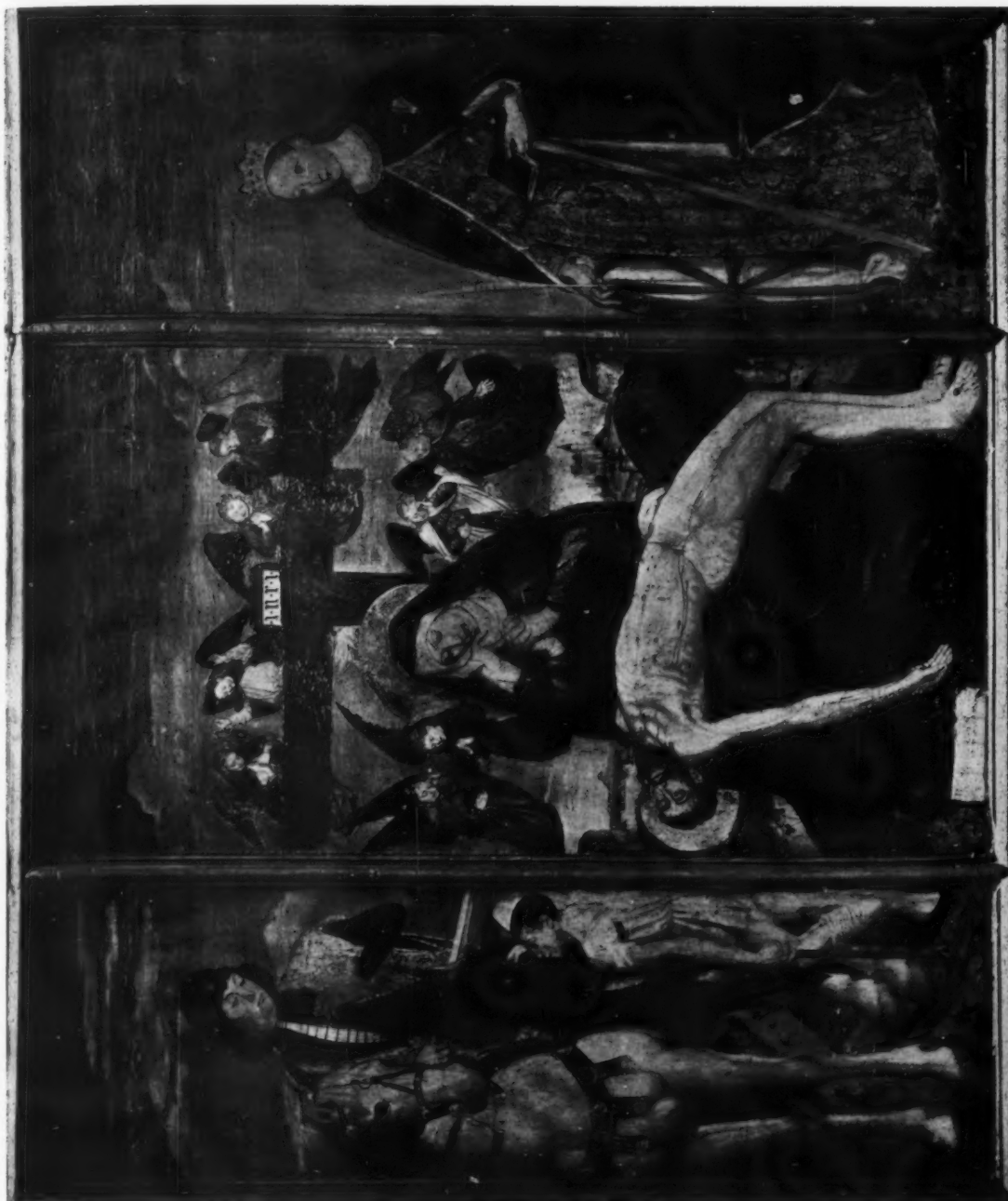
¹ G. Hanotiaux.—La Renaissance Provençale. La Province Niçoise, Paris, 1928, p. 136.



SAINT GEORGE. Altar-piece.
By L. BREA
Parochial Church, Montalto (Italy)

Photo, Gilletta, Nice

THE BREA FAMILY OF NICE



Photo, Gillette, Nice
By LUDOVIC BREA

Church of Cimiez, Nice

THE VIRGIN OF PIETÀ. 1475

those remote times of endless wars and national calamities.

Apart from these, let us mention also the incomparable series of paintings, including the very impressive "Saint Catherine of Sienna" (1488), the altar screen, "Saint Nicolas" (1500), in the Cathedral of Monaco, "Il paradiso or Ogni Santi" (1512), painted for the Basilica di Santa Maria di Castello, in Genoa, a picture of broader artistic composition, conceived in the manner of Canavesio's "Last Judgement" (in Briga Marittima) but executed, in my opinion, with much greater skill and inspiration; and, finally, the celebrated altar-piece, "Saint George" (1516), in the Parochial Church of Montalto, this latter supposed to be one of the last productions of the artist. This Patron Saint of Knights, say the critics, is the most beautiful of the Saint Georges painted in Liguria, a *chef d'œuvre* bringing out the unequalled pictorial science and the splendid creative capacities of its author.

To these masterly creations of Brea there must be added "The Annunciation" (1499) of Lieuche, an excellently executed representation of the Virgin Mary's modesty and chaste distinction; "The Deposition" (Cimiez Church in Nice); "Christ appearing to the Magdalen" (Musée d'Alençon); "Saint James the Greater," &c., which, though bearing no indication as to their author, are rightly supposed to be by Ludovic Brea, for they all reveal more or less his substantial characteristics and manner in painting.

Painter of great talent, Ludovic Brea has excelled in the art of painting, in particular in the liveliness of imagination, harmony of colours, accuracy and proportion in the traits and distinctive realism in the expression, all the contemporary and earlier regional painters, such as Canavesio, Jacques de Carolo, Nadal, Manchelo of Monaco, Baleisoni and many others. Confirmation of this artistic superiority we find in the praise that the historian Gioffredo reported to have read in the old manuscripts of the city of Nice: "Genuit hæc civitas Ludovicum cognomento Brea pictorem celeberrimum, qui Liguriam et Nicæam urbem totam suo inaudito et admirando pingendi modo illustrare videtur, cui tanta colluta est gratia pingendi ut cum quibuscumque antiquis et exquisitis pictoribus sine injuria merito comparari possit."

As regards Brea's associates they were of smaller relative importance both in number and quality. Antoine Brea was seen in two pictures, "Saint Jean Baptiste" and "Saint Pierre." This latter, identified as by Antoine Brea, should be attributed to his brother, whose peculiarities in painting the image of this saint are clearly manifested in that picture. François Brea was seen in six works, of which the "Immaculate Virgin" (Chapel of Pénitents Noirs in Sospel), a triptych, represented the image of a charmingly chaste young fair-haired girl surrounded on left and right by cherubs.

J. B. Toselli.—Biographie Niçoise Ancienne et Moderne. Nice, 1860. Vol. I, p. 176.



THE IMMACULATE VIRGIN.

Chapelle des Pénitents Noirs, Sospel (France)

Photo Gilletta, Nice
Attributed to FRANÇOIS BREA



CLEOPATRA AND AUGUSTUS

In the possession of Tomas Harris, Ltd., 50, Conduit Street, W. 1

By NICHOLAS POUSSIN

A NEWLY DISCOVERED POUSSIN

BY ANTHONY BLUNT



THE DEATH OF GERMANICUS

Conte Tommaso Corsini, Florence

By **POUSSIN**

SO little is known of Poussin's style and works till he had already been established in Rome for about six years, that the discovery of a new painting which can be ascribed to the very first years of his activity in Rome is an event of importance. The painting reproduced in the coloured plate presents many puzzling problems, but for most of these some solution can be found.

There is very little basis for argument, for the picture has practically no history. It is known to have been in an English country house for at least sixty years, and on the back is stuck a label which bears the name of Poussin, and states that the painting came from the Barberini Palace in Rome. But this does not advance us much, as no painting answering to this description is mentioned in any of the Barberini inventories or in the early guides which describe the palace.

It is also impossible to find any mention of it in the early biographers of Poussin. However, the attribution to his hand can hardly be doubted. The painting is close in style to the "Death of Germanicus," which was painted for Cardinal Barberini, Poussin's first Roman patron, and was till recently in the palace. The two paintings are almost identical in size; the sombre colouring of the groups of soldiers is similar in both; the second soldier from the right in the new painting

is in almost the same attitude as one on the extreme left of the "Germanicus," while his helmet is repeated in that of the cloaked soldier near the left of the "Germanicus." Other details, such as the braiding of the attendants' hair, recall Lord Scarsdale's "Rinaldo and Armida." Finally, it is hard to see who but Poussin could have painted the feet and sandals with that particular delicacy, or given that brilliance of texture to the golden-orange robe of the queen, or touched the high lights of the armour with just that sparkle. There are, of course, elements in the designs and in the details which are at first sight unexpected in Poussin, but it will be seen later that at one period of his life they are natural.

The most difficult problem about the painting is the identification of the subject. It shows a queen submitting to a Roman conqueror, to whom she makes an offering, which he waves away. The shape of the crown and the presence of the obelisk in the background are enough to prove that the scene is Oriental or Egyptian; and the care with which Poussin has shown Roman standards in the doorway fixes the nationality of the soldiers.

The Barberini label makes it extremely tempting to identify the picture with the lost version of the "Fall of Jerusalem," mentioned by Bellori and Félibien; but unfortunately there is no episode in the ancient accounts of this siege which fits the present painting. There

APOLLO



THE QUEEN OF SHEBA

Engraving by MARC ANTONIO after Giulio Romano



VENUS BRINGING ARMS TO AENEAS

Drawing for Marino by POUSSIN

At Windsor (No. 11934). Copyright of H.M. the King

A NEWLY DISCOVERED POUSSIN

are several other possibilities, but against all of them serious objections can be urged. For various reasons neither Zenobia and Aurelian, Sophonisba and Masbinissa, nor Cleopatra and Caesar will fit the painting.

Far more likely is the submission of Cleopatra to Augustus after the defeat and death of Antony. In one serious particular the painting does not agree with the account of either Plutarch or Dio Cassius; for both state that Augustus went to visit Cleopatra in her private room. On the other hand this is the kind of alteration which it is possible to imagine Poussin making. The interview of the conqueror and the conquered unaccompanied is a theme of psychological interest which might well have attracted him in his later days; but in his early years he preferred stories which made a better spectacle, and this he could achieve by moving the scene to a public place. This alteration only concerns correctness of detail, and is not a sin against *vraisemblance*, a far more serious matter in Poussin's eyes than inaccuracy.

There are other cases in Poussin's work of this time in which he does not follow his sources to the letter, such as the "Pyrrhus," and the earlier version of the "Golden Calf." Even in the "Germanicus" the final painting is further from the text of Tacitus than the preliminary drawing at Chantilly.

The Roman Emperor in the painting is like the traditional type of Augustus in features, and is of the right age. Moreover, Augustus's visit fits the painting in certain other details in which the other stories cannot be reconciled with it. He did not come to her till long after the victory, when she had already been taken back to the palace, so that he might well come as the crowned conqueror, and not as the soldier straight from the battlefield. Further, it is only in this story that we can find anything to account for the object which the queen holds out in her hand to the general. According to Dio, Cleopatra greeted Augustus with a bundle of Caesar's love letters to her which she read to him as evidence of the esteem in which his uncle had held her. Now it is hard to say exactly what the queen in the painting is holding, but it might well be a soft case in which letters could be kept. An alternative solution is supplied by the inventory of her possessions which Plutarch says that she put into Augustus's hands when he visited her. But Poussin seems in general to be following Dio rather than Plutarch. The latter says that Cleopatra made herself look horrible and dishevelled to arouse the pity of Augustus. Dio makes her dress with artful negligence, which corresponds to Poussin's rendering in which she is richly dressed, but her hair is neglected beneath its strings of pearls.

The last questions connected with the painting concern its exact date and its position in Poussin's development. We have already seen the likeness to the

"Germanicus," painted in 1627, but the new composition shows many signs of being slightly earlier. It is more awkward in grouping and more hesitant in execution, as appears from the many *pentimenti*. In design it seems to be based on an engraving after Giulio Romano, representing the Queen of Sheba (see illustration page 198), by Marc Antonio, whom Poussin is known to have studied in Paris. It recalls it in the general grouping, in the arrangement of the figures appearing between the columns, and also in the central figure of the queen. This figure, it may be said in passing, was borrowed even more closely by Le Sueur for his "Queen of Sheba," which was recently on view in the exhibition at Burlington House. But in detail Poussin's painting is far more Mannerist than the engraving. This appears in the poses of the attendants which echo those in some of the Marino drawings, the only certain works executed by Poussin before he left Paris (see page 198). But it is even more evident in the figures of the soldiers in the right foreground, who posture and swagger in the attitudes traditional in Roman Mannerism of the Zuccaro school. An interesting parallel can be found in an early fresco by Annibale Carracci, from the Palazzo Magnani at Bologna (see illustration below) painted when he was going through the same stage as Poussin of breaking away from Mannerism and moving towards a more classical style. Moreover the colouring of Poussin's painting still has much in common with Mannerist usage, particularly in the shot effects in the tunic of Augustus, and, more discreetly, in the skirt of the soldier on the extreme right. For this reason the picture must be earlier than the two battle pieces in Leningrad and Moscow, which are more Venetian in colouring, but were painted before 1627.

This mixture of Mannerist elements with qualities more obviously Poussinesque is perhaps the strongest argument for the authenticity of the painting. Poussin had many imitators who copied his mature style and even the manner which he evolved about 1630, but none of them ever shows any tendency to copy those qualities which can be definitely described as Mannerist, and which he soon abandoned.

The presence of such qualities in the "Cleopatra" in a far higher degree than in the "Germanicus" supports the view that the latter must have been painted some time before the former. But Cardinal Barberini, for whom it was apparently painted, was away from Rome from March 1625 till the autumn of 1626. It is hard to imagine that the "Cleopatra" and the "Germanicus" were painted within a few months of each other; and one is forced to the conclusion that the former was probably painted between Poussin's arrival in the spring of 1624 and the departure of Cardinal Barberini just a year later.



REMUS BEFORE AMULIUS
Engraving after Annibale Carracci

ENGLISH WAR CARDS: PAST AND PRESENT

BY MELBERT B. CARY, Jr.



Fig. I. THE RULE OF OLIVER CROMWELL, as satirized in a deck known as the Rump Parliament, probably engraved in Europe and issued before 1685

THE Great Fire of London was a tragic and recent memory, the Oxford University Press had only shortly before obtained its famous "Fell" matrices from Holland and started the printing of Bibles, while the first book auction to occur in England had just been held by Cooper, when, without warning, there commenced to appear in London a most interesting and unusual series of copper engravings. These were obtainable in two forms, either as large sheets, or separate pictures and mounted on cardboard. So prepared they formed a complete deck of playing cards.

These cards differed radically from those in general use—so radically that they were probably seldom employed for actual play. Although each carried a conventional suit sign and indication of value, the whole body of the card was occupied with an historical incident, described in a caption below. A single deck really constituted a picture gallery with fifty-two views.

One of the first subjects so treated was the story of the Spanish Armada. The question immediately occurs as to why England decided to wait almost one hundred years after the event to celebrate its overwhelming naval victory. The answer, as supplied by the Rev. E. S. Taylor, is curious, for in his opinion

this deck of cards, reflecting the bitter religious intolerance of the day, owed its belated appearance to the growing menace of mendicant Catholic priests, whose activities called for reproof.

Be that as it may, the commercial success of this experiment must have been great, for it gave rise to a whole series of similar pictorial engraved cards devoted to political, religious and martial issues. Unfortunately, they are uncoloured.

All employ the suit signs derived from France and traditionally in use in England—spades, hearts, diamonds and clubs. A distinctive touch found only in the Armada deck, is the inclusion in circular frames in the upper left corners of the court cards of medallion portraits. The knaves picture clerics, a reminder of the anti-Popish sentiment of the period.

The series devoted to Monmouth's Rebellion was probably issued shortly after the execution of "the Protestant duke" in 1685. They differ in arrangement only in lacking the circular medallions on the coat cards.

Only three years later the ejection of James II and the arrival of William of Orange (in November 1688) was celebrated by the deck of the Revolution. This exhibits a much needed improvement, consisting of the addition of an Arabic numeral to the top centre of each

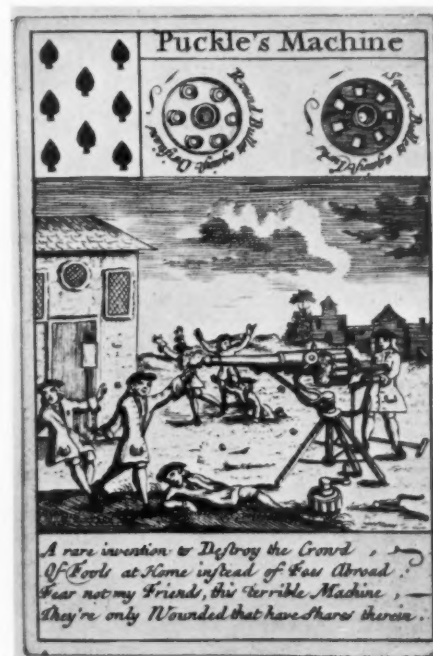


Fig. II. FROM THE SATIRICAL DECK ENTITLED "ALL THE BUBBLES," issued about 1720

ENGLISH WAR CARDS: PAST AND PRESENT



Fig. III



Fig. IV



Fig. V

Figs. III and V. CRIMEAN WAR; two aces from one of several packs showing battle scenes, issued subsequent to 1854.
Fig. IV. GERMAN "SCHUETZEN-FEST" DECK, from Frankfurt-am-Main, 1866

card. This indicates (roughly) the chronological sequence of the scenes depicted, which previously had appeared in no intelligible order.

The details of this revolution which, after some two hundred and fifty years, appear to us something less than absorbing, seem in this case to be enlivened with the erratic activities of an unnamed lady. One of the illustrated cards is captioned "The Popish Midwife putting his (her husband's) quarters (dismembered body) in y^e Privy." As this deed is apparently blamed upon the Roman Church, the popularity of the pack was assured.

The unfortunate James II not only failed in his attempt to force Roman Catholicism upon England, but had the questionable pleasure of seeing his significant failure paraded in a deck entitled the "Reign of James II," which must have been issued just after his flight in 1688.

A similar deck, the "Reign of Queen Anne," was issued some time after 1704, a date revealed by the inscription on the ten of clubs (number 18), "Landau Besieged & Taken Sep. 10 1702 And again N^o. 15 1704." Those engaged in this battle probably thought they were making history, but Landau is known all over the English-speaking world, not for his battle, but for the carriage it designed.

A marked improvement in the engravings is welcomed in a deck devoted to Marlborough's victories, issued between 1707 and 1708, just before his fall from favour in 1711. This contains some notably fine heads of Royalty on a few of the coat cards. A further innovation is the abandonment of the clear band across the top of the card, the suit signs and values being placed directly on the background of the picture. This pack illustrates events in the reign of Queen Anne, including Marlborough's victories in the war of the Spanish Succession.

It may be a digression to include here a deck belonging closely to the type just described, but only one card of which is military in character. However, this is noteworthy, as it describes the first single-barrel machine gun, invented in 1717 by one James Puckle. The deck, entitled "All the Bubbles," was issued in 1720 to hold up to ridicule the scores of crackbrain projects into the promotion of which Englishmen were pouring their money in a frenzy of speculation. Each card pictured an invention, its title above and a miniature card in the upper left corner, while four lines of verse at the bottom satirized the scheme.

The 8 of spades, labelled "Puckle's Machine," shows both the gun and a diagram revealing a novelty of design particularly appealing to the religious. For this obliging weapon was constructed to shoot round bullets against Christians, but square bullets against the Turks! The verse read:

"A rare invention to Destroy the Crowd
Of Fools at Home instead of Foes Abroad:
Fear not my Friends, this terrible Machine,—
They're only Wounded that have Shares therein."

Aside from his curious conceit of square bullets, it is interesting to note that this was the precursor of the modern, single-barrel machine gun. Multiple-barrel guns, called "organ guns," were used by the Venetian general Colleoni as early as 1467, but were too cumbersome to be of value. Emperor Napoleon III in his book on artillery describes a XIVth-century "organ gun" which fired one hundred and forty bullets at one discharge, remarking that ill-considered inventions and routine were the two greatest obstacles to progress in the development of ordnance, the latter being the more serious!

It is interesting to contrast this early series of war packs with corresponding cards produced in the British Empire during the war of 1914-1918. More particularly is this so, as no commemorative war deck seems to have been issued commercially in England in the intervening period. Should a pack celebrating Kitchener's campaigns in Egypt, the Indian Rebellion, or any other of the British military expeditions be known to those who see these lines, the author will be most grateful if full information is supplied, so that this gap in the record may be filled.

The Boer War, apparently, was signalized by no commemorative deck. The only mention of this bloody and protracted strife is in Hargrave, who reports a curious pack, roughly stencilled in purple ink on coarse paper, and endorsed "Made by H. M. Guest, Klerksdorp, Transvaal, Feb. 1901, during the Anglo-Boer War." This was after the adoption by the Boers of their extremely successful policy of guerrilla warfare, a period which lasted for a year or more, until a system of blockhouses and small punitive columns had been built up.

Klerksdorp, a source of green diamonds, was one of the first villages to be founded by the Boers, dating from 1838. It is not surprising that during the guerrilla warfare the supply of imported cards in this village, some 700 miles from Cape Town, should have run short, leading the resourceful Mr. Guest to cut these crude but clever stencils of his King and Queen.

The record discloses no English pack issued in commemoration of the Crimean War, 1853-56, but one appeared in Germany about 1858. Each of the four

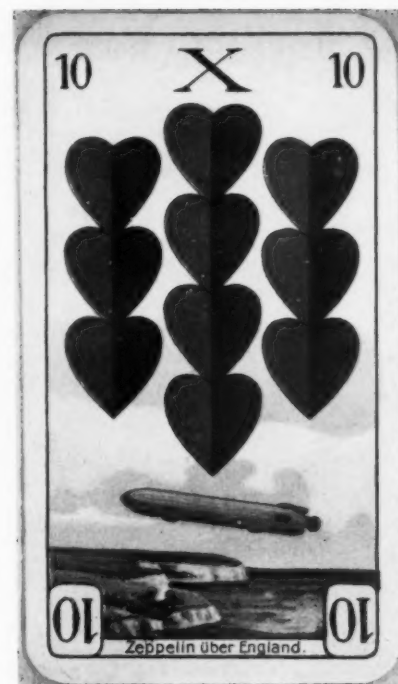


Fig. XIII. DEUTSCHE KRIEGS-SKATKARTE; illustrating the German suit of hearts, which are in two colours. Issued during the Great War, 1914-1918

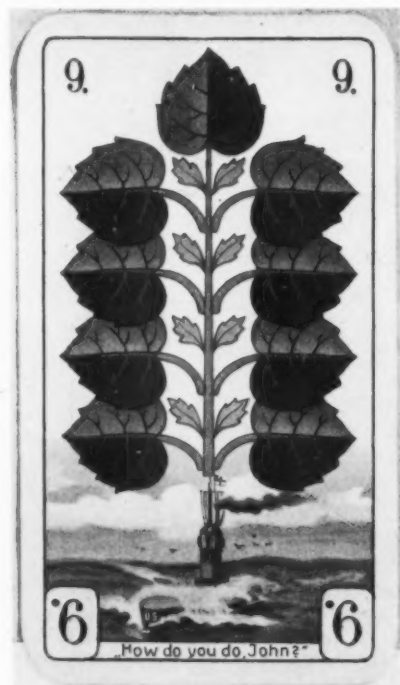


Fig. XII. DEUTSCHE KRIEGS-SKATKARTE; these cards were well lithographed in colour. Issued during the Great War, 1914-1918

aces carries two pictures of engagements, both on land and sea, including the Battles of Inkerman and Balaclava, both of which took place in November, 1854.

The competitions in marksmanship, the "Schützen-Fests," which achieved such popularity in Germany, were signalized by the issuance of more than one special deck of cards celebrating the martial prowess of the participants. One card in particular, from an 1866 deck, is of interest to Englishmen, as it pictures John Bull standing on the shore of the Channel with a telescope and silk hat, anxiously scanning the horizon, presumably to keep an eye on the excellence of the German militia.

The only war deck ascribed to Australia is one reported to have been issued in 1915 and known only from a set of artist's proofs in the possession of the Cincinnati Art Museum. According to Hargrave, it is not clear whether this pack was ever manufactured. Protracted inquiry in Australia and New Zealand has failed to show any trace or memory of this issue. There is grave doubt if any printing plant in Australasia had the special equipment necessary to produce a first-class pack, and De la Rue & Co. of London deny its manufacture. The only description is that "the court cards are very clever war-time caricatures."

Canada, on the other hand, has to its credit a first-class and interesting deck of double-ended index cards, well manufactured by the Montreal Lithographing Co., Ltd. These are entitled "The Allied Armies" and came out about 1916. The backs appropriately display the flags of Belgium, France, Serbia, England,

ENGLISH WAR CARDS: PAST AND PRESENT

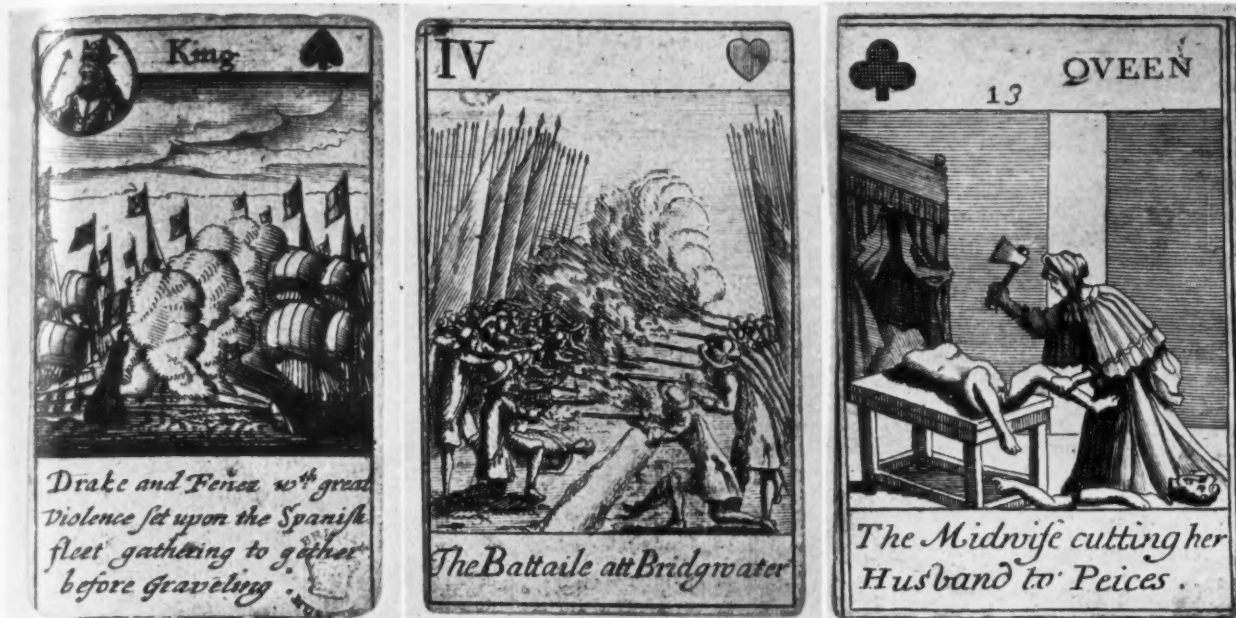


Fig. VI

Fig. VII

Fig. VIII

Fig. VI. THE SPANISH ARMADA PACK, engraved about 1680. Fig. VII. MONMOUTH'S REBELLION; the medallions are lacking. Issued about 1685. Fig. VIII. THE DECK OF THE REVOLUTION, celebrating the ejection of James II and issued about 1689

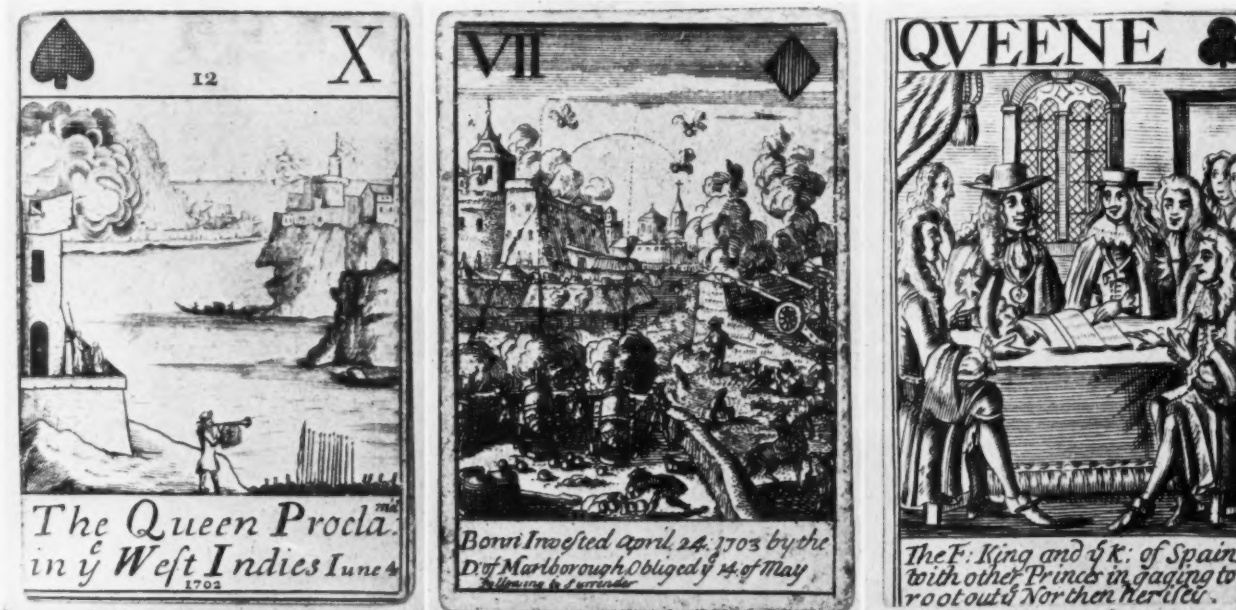


Fig. IX

Fig. X

Fig. XI

Fig. IX. THE REIGN OF QUEEN ANNE; the first of these packs to bear the name of the engraver, R. Spofforth. Issued subsequent to 1704. Fig. X. MARLBOROUGH'S VICTORIES; picturing battles in the War of the Spanish Succession. Issued 1707-1708. Fig. XI. REIGN OF JAMES II; a deck commemorating his defeat and downfall. Issued about 1688

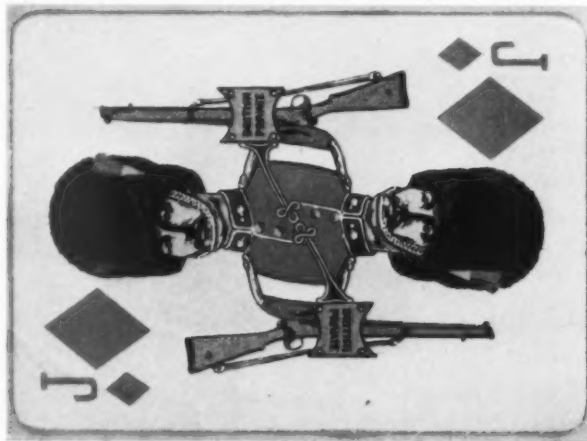


Fig. XIV

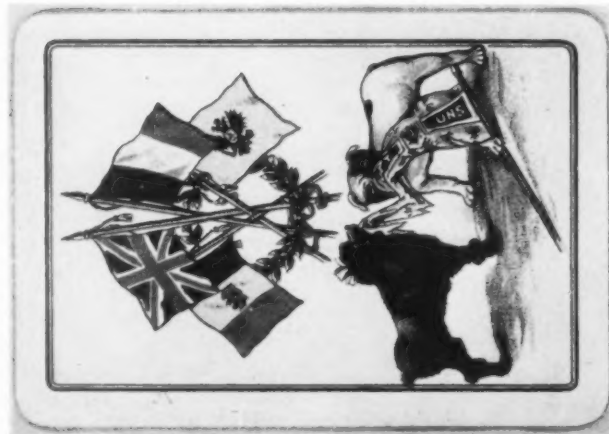


Fig. XV

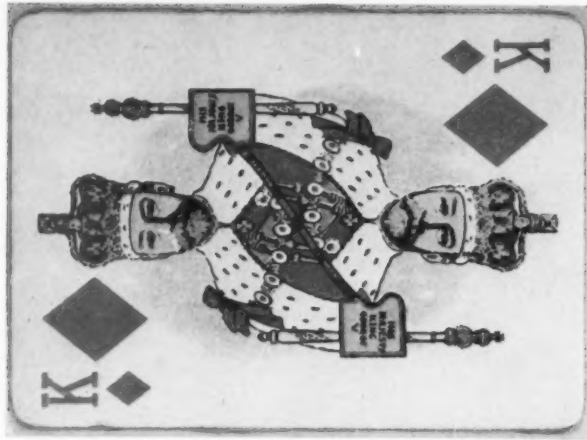


Fig. XVI



Fig. XVII

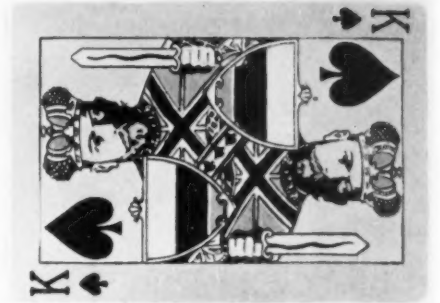


Fig. XVIII

Fig. XIV. BRITISH PRIVATE: JACK OF DIAMONDS. From the Allied Armies; Canadian deck from Montreal. Issued in 1915 during the Great War

Fig. XV. THE GREAT WAR; an Allied Nations back designed by De la Rue in 1914

Fig. XVI. KING OF DIAMONDS. From the Allied Armies; Canadian deck from Montreal. Issued in 1915 during the Great War

Fig. XVII. BOER WAR; extemporized pack, produced in South Africa during hostilities in 1901. Courtesy of Hargrave

Fig. XVIII. THE GREAT WAR; artist's drawing for an Australian deck, probably never issued. Courtesy of Hargrave

ENGLISH WAR CARDS: PAST AND PRESENT

Japan, Russia and Italy. With a welcome touch of humour, the joker depicts a distinctly formidable British lion.

The coat cards of the suit of clubs are devoted to Russia, showing Nicolas II, Alexandra and a Cossack. Curiously enough the other minor suit carries the portraits of the English sovereigns and a British private, while spades are awarded to Japan. Belgium is depicted on the remaining suit, leaving the other allies to be content with brief mention on three aces. Of these, Peter, King of Serbia, receives elaborate treatment on the ace of spades, but France in the person of President Poincaré, and Italy, represented by King Victor Emmanuel III, receive only thumbnail portraits on an enlarged central pip of the two red suits.

In England no change was made on the face of the cards, but a profusion of nationalistic back designs was supplied. Messrs. De la Rue issued two in 1914, one reading "The Prince of Wales National Relief Fund," while the other shows a British bulldog and an effeminate French poodle rather prematurely tearing a German flag to bits. A battleship and a Tommy lighting his pipe, "Arf a mo, Kaiser," sufficed for 1915, while a tank scene appeared in 1918.

Charles Goodall & Son, Ltd., should be credited with three decks in the first year of the war and two in 1915, of which one is dated "Xmas" and was evidently used for cards given to the troops. Only one special back is noted in 1916, but the participation of United States soldiers in 1917 was signalized by two out of three decks. The arms of the Worshipful Company of Makers of Playing Cards appear on a back in 1918 surrounded by a scroll bearing the names of both naval and land engagements, while the advent of peace occasioned two special designs in 1919.

The reticence of the Worshipful Company in the production of special war decks was not observed by their fraternity among the Central Powers. German war packs were numerous, and now constitute a commentary on those evil days that is startling in its vividness and invaluable for the accuracy of its information. These cards were contemporaneous and unstudied, spontaneously designed without thought of how they might come to be regarded in years to come.

One deck, representative of all, was sold for the benefit of the widows and orphans of fallen German flyers. This pack, the "Deutsche Kriegs-Skatkarte," employs the German suit signs of hearts, leaves, bells and acorns, the deuce constituting the ace. On the backs is shown the German eagle in a border of crosses.

The coat cards, as is customary, honour those in power. Thus the four kings represent the rulers of the four kingdoms, Kronprinz Rupprecht, Kronprinz Wilhelm, Prinz Leopold von Bayern and Herzog Albrecht. The *obers* show excellent likenesses of the chiefs of the air, water and land, namely, Zeppelin, Tirpitz and Hindenburg, the Minister of War, V. Stein, making the fourth. The *unters* show Immelmann, the aviator, whose name is remembered because of the turn he devised; Weddigen; Ludendorf; and Groener, in charge of field railways.

The numeral cards have also been enriched by special illustrations, and it is these that lend peculiar interest to this deck. For example, in the suit of hearts the ten shows Zeppelins flying over England; the nine a biplane over the Seine, and the seven a bitterly sarcastic scene of English and British-Indian troops in a prison camp, labelled "vor Berlin."

This motif had an apparently irresistible appeal, for a similar card, the seven of leaves, pictures French and Belgian prisoners on the Rhine; the ten shows the famous cruiser "Emden"; and the nine the submarine of this number which, on the fateful September 22nd, 1914, sank single-handed the Aboukir, Cressy and Hogue. It bears the taunting caption in English, "How do you do, John?"

The suit of acorns shows two German war decorations, "Pour la Mérite," and the inevitable Iron Cross, while the suit of bells is devoted to honouring the services of the civilian population behind the lines in its various employments. Not the least memorable card is the nine of bells, on which is displayed a whole sheaf of civilian bread, meat, butter, potato and other ration cards. Such reminders as this make the pack as a whole an absorbing commentary on those days of futile sacrifice, as well as a contemporary document of unquestioned authenticity.



Fig. XIX. THE GREAT WAR; back design issued by Charles Goodall & Son, Ltd., in 1914

NOTES FROM PARIS

BY ALEXANDER WATT



THE DUTTON FAMILY

By ZOFFANY

Lent by Lord Bearsted to the Exhibition of British Art at the Louvre

AN enormous crowd attended the private view of the Exhibition of British Art which opened at the Louvre on March 4th. The assembly in the new La Case Rooms reminded one of the traditional crush of visitors at the Burlington House exhibitions of international art. All Paris was present to view the first really representative show of British art to be held in France. The Right Hon. Ormsby-Gore (Secretary of State for the Colonies) was the instigator of this great manifestation. A committee presided over by the Marquis of Crewe, formerly British Ambassador in Paris, enabled the Hon. Sir Evan Charteris and his committee to make the final preparations for the show. Among the selecting committee are Augustus John, Professor Constable, Sir Lionel Faudel-Phillips and Glyn Philpot, whose death very unfortunately occurred at the last moment. Lord Balmiel and Sir Kenneth Clark are responsible for the choice of the 157 paintings (from Hogarth to 1900); Sir Eric Maclagan, Martin Hardie, Paul Oppé, Carl Winter and Ralph Edwards for the 100 drawings and 69 miniatures.

The exhibition has been extremely well arranged, special care having been taken with regard to the hanging and lighting. In the renovated La Case Gallery, reopened to the public for this occasion, are hung paintings from Hogarth to Turner. Lawrence has been given the place of honour: the imposing Archduke Charles of Austria stands out prominently at the end of the room and is

balanced with the charming Mrs. Lloyd by Reynolds, placed opposite in the smaller adjoining room. This painting has been first and foremost admired by every visitor to the exhibition: it has been lent by The Lord Rothschild. Among the other outstanding features of the exhibition are the number of works by Bonington, who, as pupil of Gros and having done considerable work in France, is greatly estimated by the French. Raeburn, one of the leading portrait painters in the history of British art, has three portraits to his name, while Reynolds has nine. Opie and Hoppner are not represented at all, whereas Turner has eight pictures in the show. In three rooms on the floor above are exhibited the Pre-Raphaelites, the late XIXth century paintings and the drawings. Apart from a number of water-colour drawings, the exhibits in these three rooms apparently convey a poor impression of XIXth century British art. On reflection, however, what has the decadence of the Pre-Raphaelitism of Britain to offer in exchange with the refinement of the contemporary impressionism of France? This is a question, among several others, that can only be answered at somewhat lengthy discussion. In the next issue of APOLLO I hope to be able to deal with this and the French attitude towards the present exhibition of British art, which, incidentally, will remain open to the public for three months.

M. Cailleux, the well-known Paris expert on XVIIIth century French art, has brought to light an interesting

NOTES FROM PARIS



MISS CREWE

By REYNOLDS

Lent by the Marquess of Crewe to the Exhibition of British Art at the Louvre

self-portrait by Fragonard. This was painted when the artist was about twenty-five years of age, when under the influence of Van Loo, who was professor at the Ecole Royale des Elèves protégés du Roi. This academy, which comprised in all six pupils, was the stepping-stone to the Ecole de Rome. Fragonard entered the academy at the early age of twenty-one and first travelled to Rome in 1756, so this portrait was probably painted just before he left Paris. It is interesting to note the various influences he underwent at this period, as evident in the manner in which he has painted this portrait: that of Boucher, Chardin and Rembrandt. The Dutch master inspired him to execute many copies of his famous works about this time. The striking dress worn by Fragonard is a costume à l'espagnol, a gaily-coloured attire which the artist affected during his whole lifetime. For the most part these costumes were the original carnival dresses which he and the Abbé de Saint-Non, a great friend and patron, brought back from Italy. Fragonard executed a number of portraits of his sitters in such attire. He was fond of dressing them up, for he considered them more picturesque.

Another interesting find is that of a marble bust by Vassé, which Monsieur André Seligmann recently discovered in a private French collection, where it had remained unrecognized for over a century. This is in excellent condition and is of beautiful quality. Marbles by Vassé are very rare: there are only about six examples of his work in the museums in France. Louis Claude Vassé (1716-72) was a pupil of Puget and Bouchardon.

He was possessed of a quarrelsome and impertinent character and seemed to have had one or two violent disputes with Bouchardon. On the death of the latter Pigalle was called upon to finish his statue of Louis XV. Vassé made such unwarranted objection to this that he was obliged by the academy, where he was professor in 1761, to openly apologize to Pigalle. This portrait of a child is so delicate and charming a work that it should be placed in one of the national museums as one of Vassé's little-known masterpieces.

Almost every exhibition held at the Galerie des Beaux-Arts is organized for some special purpose; to prove, for example, the worth of a particular school, tendency or work of an artist. One of the chief reasons for the present exhibition of paintings by Solana is that this artist's work, who is considered one of the leading contemporary Spanish masters, is almost unknown in France. A few of his large canvases shown at the Exhibition of Spanish Art, held two years ago at the Musée du Jeu de Paume, attracted considerable attention and criticism.

The first impression one receives on entering this really representative exhibition of his paintings is a feeling of austerity, heaviness and oppression. The painting is violent, dark and hard. The landscapes are twisted and blackened with the hot Spanish sun. There is a monotonous similarity in the general treatment, composition and colour scheme of nearly every canvas. One's instant criticism, for example, of two such differing subjects as the "Baiser de Judas" and "Géants et Nains" is that both compositions are tiresomely regular. Yet, with its again typically Spanish element of the



SELF PORTRAIT

By JEAN HONORÉ FRAGONARD

Exhibition of British Art, Musée de Versailles



MARBLE BUST OF A CHILD By VASSÉ
Exhibition of British Art

macabre and the burlesque, the art of Solana is saved from what would otherwise be a ponderous and laboured style of painting. Perhaps, one of his greatest qualities is his unusual ability to give such realism to inanimate objects that they appear to be full of life. An excellent example of this strange talent is what one might term his "portrait" of a Chinese table, which figures among his own extraordinary collection of objects.

Solana is a man of singular character. He is said to be rich, yet lives in one of the poorest quarters of Madrid in a house stocked full of clocks, wax and anatomical figures, mechanical toys, &c., and surrounded by witless people. We see these strange objects and persons in nearly every canvas, painted with a complete lack of superficiality and sentimentality. He executes every work with the same fervour, the same values and density. He sees things just as they are. He ranges his persons in line in the foreground of the picture, as would a photographer. They are placed there in all their simplicity, as religious types or poor people possessed of misery or madness. He does not search after character for character's sake. These works are in no way to be considered genre painting or psychological studies. They simply represent bodies, arms, faces and objects grouped together against a landscape background. In a sense the art of Solana is abstract. When he paints a man he paints him as an animated object, in profile or full-face. His paintings have been exhibited in America, Germany and Italy. It would be interesting to have the opinion of the London public.

The Musée des Monuments Français, in the Paris wing of the new Trocadero building, has now been

opened to the public. This museum was formerly called the Musée de Sculpture Comparée, which was founded in 1882 and laid out according to the plans of Viollet-le-Duc. The recent transformation of the Trocadero has permitted a complete rearrangement of the collection in three spacious parallel galleries. The two ground-floor galleries (the third has not been quite finished) present an important selection of French sculpture dating from the Gallo-Roman period up till the beginning of the Renaissance. Here are displayed works of the Romanesque era with its schools of Languedoc (portals from Moissac, Carennac and Souillac), of Burgundy (portals from Autun, Vezelay, Avallon and Charlieu), of Charente, Auvergne and Provence. Afterwards come the most imposing elements of statuary from the Gothic cathedrals of Chartres, Paris, Amiens, Reims, Senlis, Bourges, Strasbourg, Rouen and Bordeaux. A number of rooms are decorated with XIVth and XVth century masterpieces (the Ferte-Milon Crowning of the Virgin, the Champmol Well of Moses, the Solesme Sepulchre). This section closes with a collection of monuments of the early XVIth century showing the transformation of French Art under the influence of the Italian Renaissance (the tombs of the Dukes of Brittany, from Nantes; the facade of the hotel Bernuy, at Toulouse; the salamanders of François Ier, from the Château de Blois; busts from the entrance courtyard of the Château de Montal). In the third gallery, on the first floor, will be exhibited French monuments dating from the middle of the XVIth to the XIXth century. Considerable time and trouble has been taken in the careful presentation of this remarkable collection. The exhibits are arranged in chronological order and by regions. Full details and explanations are given with the aid of brief commentaries, maps, plans, photographs and even air views of the original sites.



VIEW OF THE XVIth CENTURY SCULPTURE GALLERY, Musée des Monuments Français

NOTES FROM NEW YORK

BY JAMES W. LANE

ORIGINALITY in painting is not dependent upon where one studies. It is inside one. The least derivative of American painters is probably a woman. She has never been abroad, and although by now she can have seen in America all she wants of Cézanne and Van Gogh, and of European contemporaries, she has been, like all original painters, strangely uninfluenced by it all. This woman is Georgia O'Keeffe, wife of the photographer, Alfred Stieglitz, who was the first dealer in this country to exhibit Matisse. The Stieglitz Gallery, An

American Place, as it is entitled, has been displaying the recent work of O'Keeffe, and a curious and often curiously moving exhibition it is. The sun-bleached skulls of steers, decorated as often as not with a white or pink rose or by two enormous leaves, form one of Georgia O'Keeffe's motifs. The details, while painted with serene and masterly skill, are not the main point. The spread of the unique composition is the sensational element. Or O'Keeffe will paint flowers in the large, so large, in fact, that the observer seems to have only an entomological interest in the scene, himself diminishing to a pinpoint. No, I don't think that Miss O'Keeffe was influenced by that horrific megaphone of modernism—the radio amplifier going at full blast. While her subjects both in conception and size are overwhelming, and the observer feels rather like Alice after she has imbibed the Drink Me phial, therein lies their originality and strength. The Tate Gallery, I believe, owns an O'Keeffe¹, painted about 1921. The subject, as I remember, seems to be a fork of lightning on the point of hitting a rod, but from the title to the picture, which I do not off-hand recall, the artist was attempting to depict—what may in painting be often a recondite matter—a state of soul. In her visions of New Mexican hills and arroyos, or of animal skulls set off by flowers, even, in some cases, of one flower contrasted with a mountain range or of turkey feathers contrasted with shells—we are always shown the soft or the quick vying with the hard or the dead.

¹This is not the case—Ed.



RAM'S HEAD AND AUTUMN LEAVES

By GEORGIA O'KEEFFE

Courtesy of "An American Place"

In another respect the art of Georgia O'Keeffe is original. She designs her own frames, something in which she is not alone among painters, but she does more than that. She rummages around until she finds a piece of ormolu or bronze—say, the fringe of an old table—of which she buys enough to frame one of her large paintings of steer skulls. She then employs a Russian to work this motive out into a sort of filigreed, burnished apron beyond the real wooden frame of the picture. Or she will buy some iron and have it scalloped out into a wave motif, and this will be used as an apron jutting beyond the frame of

another painting. It was O'Keeffe, too, who developed most effectively for her flower paintings the silvered wooden frame, sized, with six different mouldings or curvatures, the upper point of which is flush with the surface of the canvas. A distinguished Frenchman who visited this last of the O'Keeffe exhibitions said that if put on in Paris it would create a sensation. The art and the framing is so stimulatingly odd that I cannot help but feel that it would have the same reception in London.

In the paintings of O'Keeffe one sees what it is to be chic in the modern manner. In those of the Italian Boldini (1842-1931) one sees the chicness of an older generation. How close, yet what worlds away! Those were the days when one drank champagne from slippers, the days of Mayerling and later, and of glittering manners and carriages. Small wonder, then, that the portraits by Boldini that the Newhouse Galleries have been showing were *maniérés*. Freightened with a dashing and frothy elegance, they seem oddly wraithlike nowadays. Boldini was neither the artist nor the characterizer that Sargent was, though his brush was certainly as quick and left gaps where Sargent's filled in. Elie Faure's verdict on Boldini (whom he bracketed with Zuloaga) was a severe one, but in the light of what has happened to the plutocratic mores of that day it is hardly libellous. "Zuloaga and Boldini vocalize and guitarize—with their strength composed of theatrical make-up or with their grimacing impotence, and produce a fashionable art,



CHRIST ON THE SEA OF GALILEE

By TINTORETTO

Courtesy of the Fogg Museum, Harvard.

The Original exhibited by Messrs. M. Knoedler & Co., Inc.

which will leave strange psychological documents, less related to its models than to its authors." Occasionally a trenchantly observed head, such as that in the dry-point of Menzel the lithographer, will be done by Boldini. In any case, it was interesting to see, if merely to register the undertones thereby provoked, this art that once moved many to enthusiasm.

Subway art is a new thing. Conceive of the London Underground decorated with glazed tiles or enamel fired on sheet iron, the decorations being either wholly abstract or extremely realistic! There are over four hundred underground, or subway, stations in New York, and, thanks to an interesting show at the Museum of Modern Art that demonstrated what strides forward artists have already made, we are envisaging subway art in the future. Although aesthetically the art is still in an incipient period, it will be a great relief, I should think, to see, in those subterranean wildernesses, at least some decoration. The media that are in project are murals and sculpture. The murals must be capable of withstanding the vibration, the temperature, and the dirt of the subway. In addition to tiles and enamels, a special pigment, silicon ester paint, has been invented to be applied to concrete and plaster. As for sculpture, coloured concrete, hammered sheet copper, &c., have

already been used. Of the three mural processes, that of porcelain enamel is the one which most of the contributors to the Subway Art Exhibition had in mind. Two firings—a coat of black and a coat of white enamel—are given to the sheet iron panel, after which the artist paints his design in powdered enamel in various colours. One may paint with the same ease with which one paints on canvas. The public which came to see this subway art was asked to vote on what would be its favourite subjects for mural decoration. Scenes of New York City ranked first and scenes of industrial construction (such as subways themselves) second.

Along with the subway art were exhibited photographs of an original architectural construction by Mr. Frank Lloyd Wright. This building was in the shape of a week-end house cantilevered out over a mountain stream in Pennsylvania. As Mr. Wright himself wrote of the building, it "is an example of . . . the use of entirely masonry materials except for an interlining of redwood and asphalt beneath all flooring. The cantilever slabs carry parapets and the beams." Oak trees, not disturbed as they grow out of the banks, appear to burgeon from the walls! In other words, this is a fine adaptation of plan to site. Mr. Wright is perhaps as well known in Europe as in America, in that the principles

NOTES FROM NEW YORK



PORTRAIT OF A MONK IN PRAYER. French School,
 about 1480

Courtesy of the Metropolitan Museum of Art

of his romantic and natural architecture formed the ground for the architecture of the International Style. He studied first in Chicago about 1885 with Louis Sullivan (later his associate), who fathered the skyscraper upon America. Wright's Imperial Hotel in Tokio, being the only large building in that city that was proof against the Japanese earthquake of 1923, added greatly to the prestige of cantilever construction. Wright is a great believer in the idea that a house should be harmonious, if not actually echo, the lines of the terrain.

Two great exhibitions of Venetian painting are current this April in New York, while another show of Tiepolos is being afforded by the Art Institute of Chicago. The first exhibition is of paintings of the XVth and XVIth centuries, held at Knoedler & Co.'s galleries, while the second, which I am going to report on in my next letter, is of paintings and drawings by Tiepolo and his contemporaries, displayed at the Metropolitan Museum. The Knoedler show contained two marvellous Sebastiano del Piombos from the Harding Collection, which were monumental busts—as befitted the style of that era—of prelates at the Court of Leo X. Such mammoth-sized busts, the canvas being as broad as it was high, seem to have gone out of fashion during the lifetime of El Greco. Sebastiano was doubtless following the Michelangelesque mode, which called for hugeness in everything, but he sweetened the size and the robustness with colours as velvety as Titian's. Yet there is more than a hint of Raphael in the faces and in the poses of the

prelates. Knoedler also showed a fine portrait of a young lady by Andrea Solario, modernistic in its precision; a significant "Madonna and Child," by Cima, with oriental turbaned figures, showing the influence of Gentile Bellini and Carpaccio, wending their way up the distant hills; and the unusual "St. Peter Martyr," from the collection of the Fogg Museum. But head and shoulders above all these was the stunning "Christ on the Sea of Galilee," by Tintoretto, from the collection of Mr. Arthur Sachs. This is one of the finest Tintoretos in America, simple, sensitive, and beautifully composed.

I must mention the acquisition by the Metropolitan Museum of a very important and much-disputed painting, the "Monk in Prayer," attributed to the French School of about 1480. This oil panel, with possibly tempera worked in, was in the Exhibition of French Art, 1200-1900, in London in 1932. Dr. Max Friedländer had attributed it to the Maître de Moulins. Others, like the compiler of the London Exhibition catalogue, think that a Fleming painted it; while authorities at the Louvre hold out for a French origin. There is a similarity between the head of the monk and that of Cardinal Rolin, who appears in the Autun Nativity painted by the Master of Moulins in 1480. The feeling in the Metropolitan's panel is not quite *fin de siècle*, and Mr. Wehle, the curator of paintings at the Metropolitan, feels that the "Monk in Prayer" is more safely considered as painted by an artist who remains to be identified.



"PORTRAIT OF A YOUNG LADY" By ANDREA SOLARIO
 Exhibited by Messrs. M. Knoedler & Co., Inc., New York

BOOK REVIEWS



CHRIST IN MAJESTY. Tympanum at Rowleston, Herefordshire. XIIth century
From "The Painter's Object," Gerald Howe, Ltd.

THE PAINTER'S OBJECT. Edited by MYFANWY EVANS.
(London: Gerald Howe, Ltd. 10s. 6d. net.)

This is really a quite exciting little book, at least for those who would like to know what goes on behind the foreheads of those artists whose works—paintings or sculpture—come to us in such questionable shapes. To do its lively challenge justice one would need a great deal more space than is here available. It is virtually a symposium of more or less famous modern artists as enumerated below* and as the editor explains: "Some of the artists write about their own work, or their own work in relation to the general problems of painting and sculpture to-day, and some about things which specially please and delight them; some do both." In the following I offer (in the obliging spirit of an old-fashioned grocer abstracting morsels of cheese from the great caseous rotundities on the shelves) a few samples as a test of quality and flavour:

"Liberate the popular masses, give them the possibility of thinking, of seeing, of cultivating themselves, and we may rest assured that they will be able in time to enjoy fully the plastic novelty which modern art offers them."—*Fernand Léger*.

"Sculpture in air is possible, where the stone contains only the hole, which is intended and considered form."—*Henry Moore*.

"A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. That is natural enough, as the picture only lives through the man who is looking at it."—*Conversation with Picasso*.

Chirico writes interestingly on Gustave Courbet; John Piper writes on England's early sculptors, though he, it seems, claims rather too much for them. "The tympanum at Rowleston is certainly a masterpiece." It is, but it is a masterpiece surely of the equivalent of the academic art of to-day. The contribution that

gives most pleasure is Paul Nash's delightful "Swanage, or seaside realism." Its very merit, however, suggests that in the true depths of his nature Paul Nash is a writer and not an artist. The same, I think, is probably true also of Moholy-Nagy and his insanelly sane film scenario, "Once a chicken, always a chicken," which is much more convincing than his "pictures." The book is profusely and well illustrated. H. F.

* The contributors are Picasso, Ozenfant, Kandinsky, Max Ernst, Paul Nash, Julian Trevelyan, F. Léger, John Piper, Calder, Henry Moore, Graham Sutherland, Hélion, Moholy-Nagy, Chirico.

"OLD Q'S" DAUGHTER. By BERNARD FALK. (Hutchinson and Co., Ltd.) 18s. net.

In spite of its title, this book covers a much wider field than the mere life of Maria Emily, Marchioness of Hertford. It is a biography not only of this lady, but of her whole family—or rather the family she married into. We hear something of her Italian mother and of "Old Q" himself, but far more of her mother-in-law, George IV's friend; of her husband, the third marquis; of her sons, the elder of whom was the great picture collector; and finally of her grandson, Sir Richard Wallace, to whom we owe the Wallace Collection. Indeed, were it not for these last two the life of "Mie-Mie," as she was called, consisting as it did of a series of not very interesting *amours*, would not have been of much importance to us. As it is, she is a good nucleus for Mr. Falk to write round, and he has done this, after an immense amount of research into unpublished material, in great detail.

The book is illustrated with a number of family portraits, views of houses, and facsimiles of one or two documents. H. R. W.

BOOK REVIEWS

CATALOGUE: MUSEUM OF LIVING ART, New York University.

FANTASTIC ART, DADA, SURREALISM. Edited by ALFRED H. BARR, Jun. (The Museum of Modern Art, New York. London: George Allen & Unwin, Ltd.) 12s. 6d. net.

Fortunately it is not incumbent upon us all to study the underlying causes of modern art movements. It is only for "the chosen few" to give them the attention they may—or may not—deserve; and New York, anyway, reckons on having a sufficiency of that number on its own doorstep to warrant a "Museum of Living Art," open to the general public. Here the inner significance of the Picassos, the Gris', the Légers, the Mondrians, and the rest—all forming part of the "A. E. Gallatin Collection," may be studied.

In addition to the Museum of Living Art of New York University there is also the Museum of Modern Art. Here was held an important exhibition under the title "Fantastic Art, Dada, Surrealism." It is by now long closed, but the catalogue, edited by Mr. Alfred H. Barr, Jun., contains so much illuminating matter, both in respect of text and of illustration, that it seems a pity not to draw our readers' attention to it, even so much *post festum*. It is invaluable as a concise reference book.

E. A.

RHYTHM. By ELSIE FOGERTY. (George Allen & Unwin, Ltd.) 10s. 6d. net.

We all know the dictionary definition of the word rhythm: the recurrence of events, notes, or movements in regular sequence, the conditions being the combination of time, force and space. But of late years rhythm has been given a wider signification—nothing less than that of the controlling spirit of the Universe with which man must be in harmony if he wishes to fulfil himself completely. It should be approached first through Naturalism, and then co-related to the new problems of psychology, which are increasingly engaging the attention of psychologists and educationalists. This to some extent the author has done, but any one of the numerous aspects of the question which she surveys would afford material for a book.

Her knowledge of music and art hardly justifies the space she devotes to them. Her remarks on polyphonic music are extremely vague, and she makes the amazing statement that listeners to-day are "less competent than the universally educated amateur of the XIXth century"!

The book, though interesting, seems to fall between two stools. It is too technical for the ordinary reader, and too superficial for the expert.

P. C.

MAKING A LITHOGRAPH. By STOW WENGENROTH. (Studio Publications.) 7s. 6d. net.

Here the process of artistic lithography is divided into a sequential series of operations which are each explained by means of a photograph and a straightforward text. It seems clear that practice and this book together would enable any draughtsman who has access to the necessary equipment to become a lithographer.

A selection of reproductions of lithographs by various artists show what a number of different effects the medium can encompass.

M. L. H.

Y

MASTER BRONZES SELECTED FROM MUSEUMS AND COLLECTIONS IN AMERICA. 173 plates. Albright Art Gallery. Buffalo (N.Y.), 1937.

American collections, public and private, are rich in noble bronzes; the great American museums have long encouraged the study of ancient art, in which bronze naturally occupied an important place; bronzes of the Middle Ages and the Renaissance have there made so special an appeal to millionaires of taste, that in America have been brought together several of the world's most important private collections of them; and in America, too, fine ancient Chinese bronzes have long received the appreciation they deserve. Furthermore, the immense financial wealth of America has of recent years attracted to its hospitable shores, from comparatively impoverished Europe, some of the most notable collections of Renaissance works of art, containing many well-known bronze statuettes of exceptionally high quality. From the material thus accumulated, the generosity of a considerable number of owners (a mere list of whom occupies two whole pages of print) made possible the selection and the exhibition of a series of groups of examples representative of the finest small works in bronze of their respective periods.

All the pieces of the exhibition have here been reproduced photographically, in half-tone, each object with a plate (on a page 11 in. by 8½ in., and thus generally of fully adequate size) to itself, accompanied by the description, history, bibliography, &c., usual in a good catalogue.

A long preliminary note on bronze as a material, and its working and (if it be corroded) its restoration, and an excellent introduction by a specialist prefacing the series of descriptions of each group, form noteworthy and valuable features of the book for those many persons who have a special affection for bronze as used for sculpture on a small scale.

Such catalogues as this one are of real service to all interested in the subjects to which they relate. Lovers of fine bronzes will, therefore, be grateful to Mr. Knox for the initiative and the generosity which brought about the recent exhibition and enabled it to be so fittingly commemorated, as well as to the band of scholars whose wisdom and learning made possible the present catalogue.

W. L. H.

AN ENQUIRY INTO INDUSTRIAL ART IN ENGLAND. By N. PEVSNER. (Cambridge University Press.) 16s. net.

This is certainly a book worth reading. For one thing it deals so much with facts that one may easily pass to sane conclusions, and for another it is written by a foreigner who can look at the subject with a most welcome objectivity and fairness.

Dr. Pevsner has undertaken a survey of the conditions and the artistic value of design in English industries. He gives a frank account of his difficulties and successes, the former providing some extremely illuminating "shots" of how his investigation was treated by certain (admittedly the minority) of the leading manufacturers. He feels, I think quite rightly, that the position is "extremely bad" in this country, and that "90 per cent. of British industrial art is devoid of any æsthetic merit." But he realises that there are forces at work making for an improved public taste, forces which, nevertheless, have to contend with tremendous opposition.

C. H. G.-S.

THE SURVEY OF LONDON. Vols. XVII and XVIII. Published by the London County Council. £1 is. net each.

THE VILLAGE OF HIGHGATE. (The Parish of St. Pancras. Part I.) Being the Seventeenth volume of the Survey of London by PERCY W. LOVELL, F.S.A., and WILLIAM MCB. MARCHAM.

THE STRAND. (The Parish of St. Martin-in-the-Fields. Part II.) Being the Eighteenth volume of the Survey of London by Sir GEORGE GATER, C.M.G., D.S.O., Clerk of the Council, and E. P. WHEELER, F.R.I.B.A., Architect of the Council.

HIGHGATE has retained a character and identity of its own which are surprisingly well preserved even at the present day. Yet even Highgate is defenceless against the onslaughts of the speculative builder. It is, therefore, opportune that a "survey" of this "village" should be made to form a permanent record of all that is beautiful, historic or quaint before the destroyer does his work.

The largest section of the book deals with Ken Wood, which, although it is not part of Highgate Village, lies almost entirely within the northern part of the parish of St. Pancras, and is, therefore, conveniently included. Although the Iveagh Trustees have done everything possible to preserve the original appearance of the mansion, it has inevitably acquired a museum-like atmosphere, and it is, therefore, of interest that several of the illustrations in the volume show the house as it was when Robert Adam had altered and decorated it for Lord Mansfield.

THE STRAND and its environment have changed their general character fundamentally at least thrice from its historical beginnings. After the mediæval period when it was lined with episcopal and noblemen's mansions, there followed in the XVIIth century the break up of the ground into streets of good middle-class houses, and the recent destruction of the Adelphi—or at least of its central feature, the Terrace—preceded by the intrusion in its immediate neighbourhood first of Charing Cross Station and lately of the Shell Mex skyscraper, has still further damaged the face and character of the neighbourhood. In the circumstances this volume, dealing as it does not only with the plans and buildings of the district from the architectural point of view, but also with their great historical associations, becomes a record of surpassing interest. Amongst other things, it reveals a hitherto unknown residence of Samuel Pepys. The volume is profusely illustrated not only with photographs and measured drawings, but also with reproductions of interesting engravings, water-colour drawings and plans.

E. A.

THE ART OF FRANK O. SALISBURY. By B. AQUILA BARBER. (F. Lewis: Leigh-on-Sea, Essex). 1936. 7 gns. net.

It would be difficult to imagine a more magnificent presentation of any painter's work than that which Mr. Salisbury is fortunate enough to enjoy in this superb volume. Aquila Barber's sympathetic account of Mr. Salisbury's life and artistic career could not have a finer setting. The hand-made paper and the vellum binding at once confer distinction upon the book, and the printing throughout is beyond criticism. Royalties, English aristocrats and American millionaires form the bulk of this stately collection of portraits, exquisitely reproduced in colour and half-tone. A few examples of Mr. Salisbury's work in landscape are included, and the colour plate of "The Enchanted City—New York" is a masterpiece.

C. K. J.

SUFFOLK CHURCHES AND THEIR TREASURES. By H. MUNRO CAUTLEY, A.R.I.B.A. With three colour and 415 other illustrations by the Author. (London: B. T. Batsford, Ltd.) £1 is. net.

Turning over the pages of this book one is struck more forcibly with the extraordinary wealth and variety of mediæval art in England than one is by casual visits to individual churches. The author is an architect and also official surveyor to the Diocese of St. Edmundsbury. He

therefore knows his subject from A to Z, as the text, supported by more than 400 excellent illustrations, simply proves. The book is obviously invaluable to the student of English Ecclesiastical Art; but it cannot fail to interest even the general reader. What must impress him most are three things: The obvious prosperity of the county in the Middle Ages; the enormous enthusiasm with which both laity and craftsmen were fired in their devotion to the Church, and, lastly, the ingenuity with which the national artists varied their forms without departing substantially from the international theme. This applies to everything from porch to tower, from font to altar, from stained glass, brasses, sculpture and wall painting to every kind of church furniture.

The amount of information given in this volume is immense and exact. The name of the publishers is a guarantee for the excellence of production, both in respect of text and illustration.

E. A.



BRASS AT PLAYFORD. SIR GEORGE FELBRIGG, 1400
From Batsford's *Suffolk Churches*
(See previous column)

BOOK REVIEWS

THE WRITINGS AND DIARY OF CHESTER JONES.
Edited with an Introduction by L. Haden Guest. (London,
Kegan Paul, Trench, Trubner & Co., Ltd.) 7s. 6d. net.

One previous book by Chester Henry Jones has been posthumously published, "Ancient Architecture: A Commentary in Verse," and now Mr. L. Haden Guest presents us with a different type of the same author's work—nine essays or lectures and a portion of his diary.

As a boy, Chester Jones showed prodigious aptitude for study, reading with immense thoroughness and making elaborate charts such as the one on the History of Architecture, which is one of the eight plates illustrating this book. If genius is really an infinite capacity for taking pains, the Dean of the School of Architecture at Pennsylvania was right when he said of him: "He has the divine spark." It is unfortunate that he did not live long enough (he died in 1933, aged twenty-seven) to carry out any of his building schemes, and to prove his Editor's contention that if he had lived he "would have been the leader of his profession." As it is, we can only measure the quality of the man by his plans and writings. Certainly the latter are quite excellent. They are vigorous without being dogmatic, and his style is admirably lucid. He had an independent mind and a very sane attitude towards the passion of his life; his philosophy might be summed up in the title of one essay, "Efficiency in Architecture."

The other interesting essays include "Glastonbury Abbey," "The Minor Arts in the Middle Ages" and "Byzantine Architecture." The subtly humorous diary gives his impressions of, and experiences in, America.

H. R. W.

ART AND SOCIETY. By HERBERT READ. (Heinemann.) 10s. net.

In his introduction, Mr. Read says that he intends to devote his book to "the social genesis of art, and to the nature of the relations which subsist between society and the individuals who are responsible for the creation of works of art." He begins many thousands of years ago and, in view of the immensity of his task, it is surprising he has not used simpler language; but that was hardly possible, because there is nothing of simplicity about the author's opinions. In order to criticise this book in detail, it would be necessary to deal not only with those propositions which are Mr. Read's, but with many more contained in his numerous quotations. It must be enough to say that his work is the result of a wide and earnest study of the æsthetic and psychological factors that have been active from the earliest of times. In my opinion, the value of this book lies in the fact that it proves æsthetic and psychological theories to apply directly to social phenomena and not to art.

What Mr. Read seems not to understand is that there is always and inevitably a perfectly logical relationship between society and its general servant (art is servile by nature); and that—as Lethaby once said—it is doubtful if "anything can be done until the hour strikes."

The final message Mr. Read has for us is that the surrealists hope one day to bring about "the creation of a world of imaginative reality," and, seeing that his effort to prepare us for it is so interesting and provocative and, clearly, the result of much thought and research, I am sorry I cannot agree with him. Beyond this, I have

only to add that his book contains a large number of beautifully produced illustrations.

J. G. N.

BOOKS RECEIVED

ART AND NATURE IN COLOUR SERIES
STAINED GLASS OF THE XIITH AND XIIITH
CENTURIES FROM FRENCH CATHEDRALS.
Nineteen plates in colour photographed from the original glass. With an introduction by G. G. COULTON, Litt.D., Fellow of St. John's College, Cambridge, and text by MARCEL AUBERT, Member of the Institut de France. (London: B. T. Batsford, Ltd.) 10s. 6d. net.

WONDERS OF THE SEA. Life of the Ocean (Fishes, &c.). Twelve colour plates painted from nature by PAUL A. ROBERT. With an introduction by E. G. BOULENGER, Director of the Zoological Society's Aquarium, London, and by Prof. Dr. A. PORTMAN. (London: B. T. Batsford, Ltd.) 7s. 6d. net.

This remarkable series is, no doubt, by now sufficiently well known not to require more than the publication of new titles to recommend them. On this occasion, however, special mention must be made of the reproductions of stained glass. They are quite extraordinary. We have, at any rate, never seen anything to equal them, not even those earlier lithographic methods in which the paper was printed with oil stain to make them transparent. In the present case no such expedient seems to have been used. The result is truly amazing and satisfying. The last-named qualification applies likewise to the accompanying text.

WENCESLAUS HOLLAR AND HIS DRAWINGS. By FRANCIS SPRINZELS. With 315 illustrations. (Vienna: Dr. Rolf Passer.)

A DESCRIPTIVE CATALOGUE OF THE JOHN FREDERICK LEWIS COLLECTION OF EUROPEAN MANUSCRIPTS IN THE FREE LIBRARY OF PHILADELPHIA. Compiled by EDWIN WOLF. II. With an introduction by Dr. A. S. W. ROSENBAUGH. (The Rosenbach Company, Philadelphia.)

THE BOOK OF IVORY. By GEORGE C. WILLIAMSON, Author of "The Book of Amber," &c. (London: Frederick Muller, Ltd.) 15s. net.

Dr. Williamson's name is a guarantee of the quality of this book, and the interest it will have for collectors, experts and dealers, but also and particularly for younger students and others out of reach of the great libraries. The author deals with his subject from many different and some new angles; for example, quotations from over a hundred of the great classical writers concerning ivory and its use and value, and experiments with ultra violet and infra-red rays. The book is well printed and contains sixteen plates.

CHINA BODY AND SOUL. Contributions by LAURENCE BINYON, ROGER FRY, E. R. HUGHES, INNES JACKSON, Prof. H. J. LASKI, BASIL MATHEWS, Prof. GILBERT MURRAY, RUSSELL PASHA, &c. Prof. EILEEN POWER, Sir ARTHUR SALTER, ARTHUR WALEY. Edited by E. R. HUGHES. (London: Secker & Warburg.) 3s. net.

The proceeds from the sale of this book are devoted to the relief of distress in China.

A HISTORY OF SPANISH PAINTING. By CHANDLER RATHFON POST, Harvard University. Volume VII—Parts I and II. The Catalan School in the late Middle Ages. (Cambridge, Massachusetts: Harvard University Press. London: Oxford University Press.) \$20.00 a set. 84s. a set net.

"HOW TO DO IT" SERIES

PAINTING IN OILS. By BERTRAM NICHOLLS. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 7s. 6d. net.

Mr. Bertram Nicholls, P.R.B.A., is a well-known painter with a pronounced and personal manner that has made him many friends and patrons. It is a foregone conclusion, then, that he knows "How to do it." The book is instructive, practical and the text reinforced by a great number of reproductions, many of them enlarged details from well-known pictures.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

CONTRASTS AT MESSRS. TOOTH'S GALLERIES

I—*Les Maîtres Populaires de la Réalité*

This was an interesting exhibition, comprising as it did the works of seven painters, all, with one exception, French, and all of them acclaimed as great artists. "Le maître populaire, c'est un homme du peuple qui devient grand artiste sans cesser d'être un homme du peuple"—so the catalogue, quoting Maximilien-Gauthier, defines the status of these artists, who include the *Douanier* Rousseau, the *doyen* of the Group; Camille Bombois; Louis Vivin; Dominique-Paul Peyronnet; André Bauchant; Seraphine Louis; and Adolphe Dietrich—the last-named is Swiss, the rest French. Now the interesting part of this show is that every single one of these painters is clearly *incompetent*—incompetent as an artist. This, of course, does not prevent them from having a more or less active æsthetic sensibility, such as may also be found in children. But that does not make them artists; still less great artists. Bombois, who has a nice feeling for colour contrasts; Peyronnet, who has a kind of *Pre-Raphaelite* talent; and André Bauchant, whose "Fleurs des Champs" is an earnest of his potentialities, all might have become artists if they had not lived in an age like ours, which has completely lost its bearings and can never see things whole. "Jacques Bonhomme" is an excellent fellow—and these are all excellent fellows in their way—but to call them great artists is as much a mistake as to acclaim the multitude of "technicians" without æsthetic sensibility as great masters.

II—*Amedeo Modigliani.*

The Maître Populaire Exhibition was followed by the Modigliani Show, which closes on the 9th of this month. Not until one sees a collection of Modigliani's best paintings—they seem to have been done mostly during 1917-18—can one really enter into his strange, quiet, aloof and melancholy art. Though of Jewish-Italian origin, he is a pupil of the *Ecole de Paris*, of the Fauve period and that of the discovery of West African Negro carvings. As a result all his work is sicklied o'er with the cast of thought,



NU DEBOUT (La Mome haricot rouge). By MODIGLIANI
Exhibited at Messrs. Tooth's Galleries

of line could here be seen, especially in the "Femme Nue" (37) of 1917 and the almost Renoirish lusciousness of the "Nu Debout" (33) of 1918 (see illustration), probably his peak performances.

But, as I have said, nearly all the paintings, though they will always *date*, are strangely moving and assuredly the work of one who might be called with some justification a "grand artiste" because he was a master of his craft.

THE SIXTY-FIFTH ANNUAL EXHIBITION OF WATER-COLOUR AND PENCIL DRAWINGS AT MESSRS. AGNEW & SONS' GALLERIES

We have discussed the question of mastery just now. It insists on cropping up again in connection with this show in which, as usual on these occasions, the moderns are pitted against the ancients. One must, of course, beware of prejudice. The past tends always to appear in a better light than the present, and one does not want to be unjust; but really the moderns can hardly measure themselves against a Turner, a Girtin, or even a Shottor Boys. One feels that the old men knew their job; were working in a garden, on a ground of long

not so much pale as sad. Although he, too, is said to have had but the mere rudiments of instruction, he is manifestly a master of draughtsmanship, with so keen a sense of form that he would have preferred to remain a sculptor, as which he began, had his health permitted. Unlike the Fauves, and in fact the intellectuals generally, he combined a sense of form with a strong sense of content. In other words, occupied with the rhythm of the body, he never forgot that it belonged to a soul. The rhythm he sought was calm, the soul he loved sad. His technique in painting preferred quiet, untroubled spaces. There is no *bravura*, no nervous building-up with impasto, no high lights. It is suggested that this may have been due to the impression made on him by the Italian murals. Nothing indeed could be more strange than the combination of Botticelli and Negro elements in this strangely moving art. How well he understood solidity of form as distinct from the rhythm

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CHAMOUNIX (c. 1803)

By J. M. W. TURNER, R.A.

From Messrs. Agnews' Sixty-fifth Annual Exhibition of Water-Colours.

cultivation. Even Turner, who in the end could out-distance the most modern adventurer, developed. I see no such evidence in our contemporaries. They seem to be breaking fresh ground and to remain content with the breaking; nothing springs from it; or they continue to produce the same old vegetables from the ground they have once opened. I know of no modern painter who could show the progressive advance that may here be seen, for example, in Turner, from Peterborough Cathedral of 1796 to the Reichenbach Fall of 1818; or from the blue-brown (cold-warm) "The Strid, Upper Wharfedale," of 1811 to the blue-brown of the Alpine Valley of 1835; the same foundations, but how different the architecture. Turner, of course, is an exception, but even the lesser men—the Francis Townes, and the Towne-like White Abbott, the Girtins, Havells, Cotmans, George Barrets, all interestingly here represented—really know what they are wanting to do and do it. It is true, on the other hand, that a Romney is dull and poor in his classical attempts, that a de Wint can be equally dull in his less ambitious art, that a John Varley and a Copley Fielding can be "tradey." Even so the *moderns* in this show hardly compare with them. Perhaps the most satisfying and, at the same time, striking amongst our contemporaries are Kirkland Jamieson with his "Cotswold Village," W. Dring with his "Near the River," Nevinson with his "Dinan"; and this in spite of Russell Flint's uncanny skill. However, compare this

artist's technique, as competent as any of the old artists, with Constable's inconspicuous and monochrome "Shoreham Beach," a lovely thing in its unassuming devotion to nature, or with the magnificent Turner here illustrated.

One enjoys these annual events, however, perhaps all the more because they provoke such comparisons.

MASTERS OF MARITIME ART: A THIRD LOAN EXHIBITION OF DRAWINGS AND PAINTINGS FROM THE COLLECTION OF CAPTAIN BRUCE S. INGRAM, O.B.E., M.C., IN AID OF KING GEORGE'S FUND FOR SAILORS (AT MESSRS. COLNAGHI'S GALLERIES)

Were this not a staid magazine I would feel inclined to head this notice: "Ingram does it again." This third Loan exhibition is as good as its predecessors, which signifies that Captain Bruce Ingram's collection must not only be rich in numbers but also choice in quality. There is this year, however, a slight difference, for he has added to the drawings and water-colours also a small room full of oil paintings. The latter, ending with Constable, go back to Joachim Patinir and a contemporary of his, whose picture, "Galleys and Men of War in a Mountainous River Estuary," we shall reproduce in the next number. Patinir's picture, "The Martyrdom of St. Catherine," is like all mediæval art a "sacred" picture, but at that point of time when the area of "profane" interest began to increase at the expense of the religious. The other one, very like Patinir in style,

is already frankly a "Marine," and, moreover, one which is of great attraction to the students of ship history. The galleys appear to be Mediterranean craft; the other shipping, I believe, is not. The landscape is as fantastic as in the Patinir, and yet one cannot help thinking that it is not all pure imagination. In mediæval times and well into the XVIth century the world was still "full of wonder," and what may seem to us wild fancy would probably have seemed undistinguishable from sober realism then. As usual one is attracted by unknown names and unexpected achievements. Here amongst the oils, for example, is a small painting (6½ in. by 9½ in.) by Jan Porcellis (1585-1632), a Dutchman whose style is said to mark the transition from Vroom—the real "father" of marine painting—to Ruisdael. It looks, however, like a Constable! This last-named artist is represented by a small panel (5½ in. by 7 in.) representing "Two XVIIth Century Men of War." The catalogue tells us that this is "an imitation of the younger W. Van de Velde, possibly even a direct copy." Closer inspection, indeed, reveals a clash of temperament, Constable trying to see with the eyes of another earlier man. Charles Brooking (1723-1759) is another discovery in this room. This little known master's "Calm Evening" is pure lyrical poetry, but the poetry of a man who, like Joseph Conrad, knew his subject. For some reason I am not able to explain, even to myself, why the younger Van de Velde's oil painting of "Fishing Craft of the Dutch Coast," at first sight by no means specially attractive in its brown-grey tonality, rings extraordinarily true. It may represent, as the catalogue says, "an effect of moonlight," but to me it suggests one of those curious tricks which a dense summer atmosphere plays with what, above, is broad daylight.

The majority of exhibits are water-colours and various kinds of monochrome drawings. These old maritime artists were masters of monochrome, or at any rate of a severely restricted palette. I mention amongst those pictures—not by the most famous painters—Wigerus Vitranga's (1657-1721) "Rocky Coast Scene with Two Barges," full of light and atmosphere, Joseph Clarendon Smith's (1778-1810) Cotmanish "Devon Harbour," and "Calais Beach" by William Roxby Beverly.

However, such singling out is invidious: Apart from numerous W. Van de Veldes and other excellent Dutchmen there are many admirable things by such men as Samuel Scott, John Christian Schetky, John Cleveley, Cornelius Varley, John Thomas Serres, who certainly knew his job, a fact of which the famous Clarkson Stanfield leaves one less convinced.

EXHIBITION OF COLOUR PRINTS AT MESSRS. FRANK T. SABIN'S GALLERIES

Messrs. Sabin's Exhibition of Colour Prints included some of the finest Morlands, James Wards and Francis Wheatleys. The characteristic of this, as of all their print-shows, is the condition, often a "mint state," of the examples. It is not possible to enumerate the best prints of their kind as that would involve quoting nearly the whole catalogue, so I must confine myself to just mentioning a few.

Perhaps the rarest print is the "Boy Employed in Burning the Weeds," a mezzotint by James Ward, published by Colnaghi, Sala & Co. on March 27th, 1799.

Another beautiful and rare print is "Contemplation," by William Ward, published in 1786. A third rarity is the pair of stipple engravings by Francis Eginton after Francis Wheatley, entitled "The Fairings" and "Setting out to the Fair." We have chosen William Ward's "Inside a Country Alehouse," the companion to the same engraver's "Outside a Country Alehouse," for reproduction because it is an unusually rich and fine mezzotint in which the colours are supported by a strong "body," which makes it very effective in the decorative sense.

CHRISTOPHER WOOD, 1901-1930

Though it will have only two days to run when this number of APOLLO is published, I must refer again to the Christopher Wood exhibition at the New Burlington Galleries of which I gave a preliminary notice in the March issue. The exhibition was quite definitely as I anticipated "a major event of this London Season." It was more; Christopher Wood's name will live in the annals of British art. It was a pity that sentiment induced the organizers to include far too many things of minor, some of them very minor, importance; the exhibition catalogue registered 530 items (and the handsome memorial volume just issued 852¹). Christopher Wood's painting life numbered only nine short years during a period of art more confused probably than any in European art history. No wonder then that he tried many experiments. Nor can there be any doubt that in the view of posterity his art will "date," will need literary comment amounting in some respects to excuse. But there are two qualities that will hold as long as his pictures last, and they are his lovely (there is no other word) sense of colour and his sure feeling for design. As a consequence, his pictures can be enjoyed as one enjoys music—through one's senses that is and not through words; his equivalent of "words" being the often extremely odd subject matter. His best work was done during the years 1929 and 1930, clear proof that he would have developed still further, for they are his last years. For those who question whether his development was in the right direction there was, in this show, a portrait of 1922 which indicates that a man of less, shall we call it *musical* feeling, might have remained a second-rate Orpen!

¹ Published by the Redfern Gallery

QUEEN CHARLOTTE'S ANTIQUES AUCTION

Last year Messrs. Christie held a very successful sale of rare vintage wines for the benefit of this hospital. This year the council of the British Antique Dealers' Association have decided to conduct an auction of antiques on similar lines in collaboration with Messrs. Christie.

We quote the following from the appeal made by the president of the A.D.A. in *The Times*:

"In asking for support for the forthcoming auction we do so not merely as a trade association, but also knowing that many neglected treasures exist in country houses all over England, and may be available for presentation.

"May we invoke your help in publishing this appeal for the offer of items worthy of inclusion in a catalogue of about 200 carefully selected lots? Our appeal covers a very wide field—antique furniture, pictures and prints, jewels, porcelains, glass, silver, clocks, miniatures, tapestry, needlework, and Chinese works of art.

"At this stage actual objects cannot be received, but offers with detailed description of the item or items and any historical notes, will be most gratefully welcomed by the secretary, Queen Charlotte's Antiques Auction, 29, Dorset Square, London, N.W.1."



INSIDE of a COUNTRY ALEHOUSE.

From the mezzotint in the possession of Messrs. Frank T. Sabin, 154, New Bond Street, W. 1

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RECENT PAINTINGS BY STEPHEN BONE AT THE REDFERN GALLERY

Stephen Bone's father is one of the sanest and skilfullest draughtsmen and most eminent amongst our artists of to-day. He has, however, always also been an enthusiastic protagonist of the most modern movements in art. One might, therefore, have expected to find as much difference between Sir Muirhead and Stephen Bone as there is between Sir William and Ben Nicholson. Nothing of the kind. If Stephen is not exactly following in his father's footsteps, he is as normal and naturalistic. He uses a technique in his oils that one may call calligraphic, and he has a good eye not only for colour in general but for the values of colour in atmospheric modification. One of the best examples of the qualities I am alluding to may be seen in a painting called "Bocconia in a London Garden." Here sunlight catches the yellow blooms which thus stand out from the quiet grey of the houses, a grey which is nevertheless a luminous chiaroscuro, a term one usually associates only with the warmer tones. In the landscape "Neptune's Staircase, Corpach," we have also a grey luminosity; in that called "Angle" the sunny landscape with its blue sky is "climbed" by a red-roofed cottage. "The Sham Bridge, Ken Wood," "Cottage Garden, Ashley" may be singled out as showing the artist's qualities as a landscape painter; whilst "3, The Esplanade, Tenby" is an excellent sunlit interior. The guarantee of Stephen Bone's quality is the personal "handwriting" of his brush.

PAINTINGS BY PHILLIP CONNARD

Philip Connard, R.A., is better known as a painter of decorative panels and as a water-colourist perhaps than as an oil painter, or at least as a maker of pictures which are conventionally described as "oil paintings." (Curious, incidentally, how we distinguish between decorative paintings, water-colours and oils as if the last named possessed some special virtue entitling them to be ranked above all other forms of pictorial art). Mr. Connard has not held a one-man's show for a large number of years, about twenty, I am told, and his exhibition which opens on April 21st, at Barbizon House, is sure to be viewed with considerable interest. I have been able to see some of the pictures in advance and think that in all probability the light, atmospheric landscapes, like the one here reproduced, will come as a surprise.

Connard's forte is the atmospheric treatment of colour in a high key. One should compare the *plage* scene, called, I believe, "Le Journal," an earlier painting, with his present work.

ANDRÉ MASSON'S PAINTINGS AT THE MAYOR GALLERY

We made the acquaintance of André Masson's painting when, some little time ago, he showed some humanized and dramatized pictures of insect-form. They suggested a counterpart to the insect world of Wells and the brothers Capek, but their technique was too "thin" to make any deep impression. In his present show his technique is much more robust and convincing. Only his pen-and-ink drawings with their spidery lines have a possibly entomological connotation with which their cruel subject matter, "Death of a Matador," "Death of a Bull," is also in keeping. Masson's pen-line technique is comparable with Matisse's, and even still more with Picasso's. Picasso's influence is also to be seen in the group of paintings which Masson now exhibits. This group is interesting because with one or two exceptions the, at first sight, abstract and modern design hides a dramatic story. This is true of "Narcissus," and even more of "Pasiphaë," and again of "The Metamorphosis of Hamlet." Even more dramatic is "After the Execution," which, however, recalls Goya and Ensor. It is not a little amusing to find our modern artists becoming quite romantically or even historically narrative, but at the same time bent upon making their subject matter appear like tales told by a madman. But, on second thoughts, it is hardly amusing; it is too true to the story of our time.

CONTRASTS AT MESSRS. WILDENSTEIN'S GALLERIES I—Paintings by Hubert Robert

During February and part of March one could see here "Paintings by Hubert Robert (1733-1808)." For the first time Robert's paintings have thus been assembled in England. Robert's art is of a kind as peculiar to himself as it is characteristic of the XVIIIth century. The characteristic of that century is its romantic interest in classical ruins and antique sculpture. Robert's peculiarity, apart from his technique, is perhaps best shown in the fact that he was appointed "dessinateur des jardins du roi." If he created "vistas" with the aid of Nature, he treated his pictures as if they were also "vistas," or at least "views" artificially disciplined.



SAILING BOATS AT RICHMOND

By PHILIP CONNARD, R.A.

Exhibited at Barbizon House



CHINESE MIRROR PICTURE, illustrating "the art of poetry"—one of a pair, 20 in. high by 30 in. wide
From the exhibition of XVIIIth century Chinese mirror pictures at Messrs. H. Blairman & Sons, Ltd., 28, New Bond Street

Like all the old masters, he knew his job. You could have locked him up in a bare room with a window in the roof that would reveal only a featureless blue sky, and he could produce out of his head any kind of picture you might have desired: "L'Adoration des Mages"; a "Château Fort," a "Vue de Rome," a "Temptation of St. Anthony," "Scènes de Théâtre," "Personnages et Ruines"—one had only to order. . . . Like other old masters, he knew how "things went." He had no need to sit down in front of Nature, or of a model, and copy. The sitting down business was part of the artists' study and training, and these old masters would have strenuously denied that a study "from the life" could be called a work of art at all.

The result of all this, in Hubert Robert's case, is a series of large decorative landscapes and smaller poetic conceptions, all obvious make-believe, but yet instinct in its details with a profound knowledge of Nature and consummate draughtsmanship. Robert's art is entirely superficial, as becomes an age which anxiously kept the superficies intact, dreading the turmoil which was stirring in its depths.

II. *Cross Section of English Painting, 1938* (illustrating some contrasting tendencies). Entering the same gallery a little later the spectator is confronted with a complete "changement des décorations." Gone is the poetic make-believe of Robert, the romantic worship of antique ruins and classical allusions. We are brought down to facts with a vengeance. We are in the XXth century, and on the whole in a company which sits at the feet of its enthroned models or on a faldstool before Nature. There are twelve artists here,

but only one of them, Evelyn Dunbar, has chosen to paint from imagination; her "English Calendar" is an entertaining piece of wall decoration, a kind of pigeon-hole or chessboard arrangement of twelve humorous symbols of the months. All the rest, with one exception, are descendants of later XIXth century painting. I do not mean that they are consciously imitating any particular master of this period, but, for example, William Coldstream's "E. A. Smith Rewse, Esq.," an excellent piece of work done with a peculiar technique of parallel perpendicular brushing, is in other respects as "traditional" as Edward Le Bas's "Roma," low-toned as the old Glasgow school, or "Garden under Snow," a Pissarro offspring. Graham Bell's "Forty-four Goodge Street" is as naturalistic as his "Suffolk Landscape," the latter likewise indebted ultimately to Pissarro. Adrian Daintry strikes a more vigorous personal note, but his "The President's Putter, Rye," or "View from Epsom Downs," could not have happened but for Constable. Morland Lewis is harder and more pre-Raphaelite in his technique, Vivian Pitchforth is more nervous and more abstract in the qualities of his design; his "The Blackwater, near Malden," the "Sleeping Cat" and his "Charred Bracken" are most exciting, but not quite convincing. Kenneth Rowntree has his own—brown-blue-green—colour language; Anthony Devas's "George Hardinge, Page of Honour to H.M. the King," might, with its elegance, have hung in the Royal Academy when Sargent was alive; Rodrigo Moynihan's "Brighton Beach" is reminiscent of Vlaminck, who himself is a *Fauve* impressionist. Victor Pasmore is, in my view, the most serious painter in this group. His "Parisian Café,"

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though impressionist in origin, is a fine painting, a legitimate translation of Nature's into the oil painter's language. The only other artist that remains to be mentioned is Charles Ginner. His early "Café Royal, 1911" shows that he, too, began as an impressionist. His exceptional status is due to the fact that, stern factual realist though he be, he has invented a technique of his own. He lays his loaded brush on the canvas as if he were laying bricks. He also modifies the colours of Nature, notably his greens, to conform with his colour scheme. "Through a Sussex Window" and "Flask Walk—Coronation Day" prove him to be the most personal and the most English (apart from Evelyn Dunbar) in this show.

But what distance have we not travelled—downhill, perhaps? Who knows?—since Hubert Robert.

CONTRASTS AT GUGGENHEIM JEUNE'S GALLERIES I—*Wassily Kandinsky*

Wassily Kandinsky's show at Guggenheim Jeune's Gallery was an event of outstanding importance which, I believe, has not had the attention it deserves. His work was practically unknown in this country, yet he is one of the pioneers of that form of art which places the subconscious and all the processes of the mind from which thought springs into consciousness before the representation nature or of that imagination which utters only what the physical eye has seen in the outer world; all Blake's imagination was of the latter kind, for instance. Kandinsky, whose fame dates from the years before the War, has written a book on his art which is based on a visualization of what he called the "innere Klang"—the inner sound, not necessarily the inner harmony—of the mind. The exhibition showed his development from its earlier "organic" forms of 1909 and 1910 to his geometrical arrangements of 1937. Monsieur André Breton quite rightly says of him: "I know of no art since Seurat with more philosophical foundation than that of Kandinsky." Because of that, however, one would have to philosophize about it, and for that there is here no space. Moreover, in the absence of a whole series of illustrations, words would be useless. So I must content myself with registering its importance and the regret that the exhibition was closed before this notice could appear.

II—*Kandinsky was followed by Cedric Morris's portraits.*

I confess frankly that they gave me a shock. I did not, of course, expect painted philosophy in his case; but I did think his "innerer Klang" was of a very different nature. I thought he loved birds and flowers above all things, and saw, at any rate, a harmony in Nature. I also thought that he knew what a picture was—though on that score I was not quite so sure. There is, in the chromatic harmonies of such portraits as "Mother and Child," of 1919, in the "Achmet Abdulla" of 1922, and the "Madame la Concierge" of the same year, as also in the "Ian Brinkworth" of 1935, some trace of it. The rest, however, especially his latest work, baffle me completely. Cedric Morris seems to have no conception of the difference between character and caricature. Perhaps it is my fault, but I confess that to me his clumsy over life-size portrait heads seemed neither to possess the sensitiveness of one nor the mordancy of the other. An artist must either love or he must hate—if he is indifferent he is an indifferent artist. Morris hates all right, but the puzzle is to find out what!

WILLIAM ROBERTS AT THE GALLERIES OF MESSRS. ALEXANDER & REID

William Roberts's paintings remind me of the box of bricks I possessed in my youth. They were lovely bricks, made of artificial stone, slate-blue, white, brick-red; flat, rectangular, sharp-edged. There were also some arched ones, and some cylindrical ones, and a few were slate-blue pyramids, cubes and half-cubes. In the end they annoyed me intensely because, confined as I was to my building material, I could not adapt my material to my design, but, on the contrary, had to keep strictly to the forms I had.

William Roberts's paintings strike one exactly in the same way. One feels that he is continuously straining to get away from a supply of ready-made forms. He has his cubes and cones, and cylinders, and his limited colour-box, and being by nature an architectural genius, he tries every means to get the most out of his material. But the child with his box of bricks is excused; the painter with his box of paints is not; he has the utmost freedom to create any shape, form, tone and colour he likes. Why, then, doesn't he? The answer, in William Roberts's case, is, I think, because Wyndham Lewis caught him young and made an indelible impression on his mind; he is still in that vortex. It is a pity, because by nature Roberts is a Hogarth.

His art is full of good stuff. He has a sense of design, close-knit so that, as many of his drawings prove, they could be made into admirable bas-reliefs. He has a great sense of rhythmic action: his figures are all alive, all doing something with their limbs and with their features: skipping, whistling, dancing, and so on. And if they are not in violent action the lines of the figures are all alive with rhythm. "The Masks," a picture of adults frightening a child with masks, is the masterpiece in this show—rather in the spirit of Stanley Spencer, but not in his language. "Shuttlecock," "Spanish Beggars" and "The Gutter" are other outstanding compositions. Almost invariably, however, the careful drawings for the paintings tell one as much, if not more, than the finished work. But the geometrical strait-waistcoat into which all is forced is displeasing. Perhaps there is a reason for this artificial restraint: the two portrait heads, over life size, painted without this restraint, are weak.

CHINESE MIRROR PAINTINGS

One of the most curious things in the history of art is the sudden passion the European peoples developed for the Chinese. European artists recklessly adopted what they believed to be design in the Chinese taste, but Chinese artists were themselves prevailed upon to undermine the chaste principles of art in which they had been brought up. Our European Chinoiserie we still find amusing, perhaps in the slightly derisive sense that the XVIIIth century patrons did not intend. Actually, however, the Chinese Chinoiserie, if one may so distinguish the articles made for the Western market by Chinamen, are, for all their occasional incongruities, really to be taken more seriously. Amongst such Chinese Chinoiserie are the mirror pictures which Messrs. Blairman & Sons, Ltd., are exhibiting at their New Bond Street Galleries. We have dealt at length with such pictures in an article published in December, 1933, to which I would refer the interested reader. Suffice it then

to say that this new exhibition includes some particularly interesting and attractive specimens of which one example is reproduced on p. 220. It is one of a particularly delightful pair. Another pair consists of two landscapes with figures, probably illustrating the months of May and September. Of the single pictures, "The Music Lesson," showing a lady playing the flute, is the most outstanding; and the "Conversation piece," treated in the Dutch manner, has a contemporary carved and gilt frame.

SHORTER NOTICES

THE SPECTRUM GALLERY AT 105, CHARLOTTE STREET, W. 1, is a new venture by a group of young artists of the "Prix de Rome" type. The present exhibition is filled with paintings by Agnes Charles, Glyn Jones, A. H. Hall, J. J. A. Osborne, Frederick Austin, Evelyn Gibbs, Vera Brookman, C. W. Swiny and Marjorie Meggitt; and sculpture by the last-named sculptress and H. W. Parker and Charlotte Gibson. Far and away the most complete paintings are contributed by J. J. A. Osborne, whose "Blue Roan" and "Early Spring" are good designs rather in a Stanley Spencerish manner of composition, but with a personal handling of the medium. Evelyn Gibbs has some good drawings, and A. H. Hall's "Sea Shore" is a surrealistic pleasantry. Marjorie Meggitt's sculpture is on a high level, particularly her wood sculpture "Daphne." Her portrait head of a bearded man is an excellent piece of realism and "Contadina" a charming little terracotta.

MISS FAIRLIE HARMAR'S RECENT PAINTINGS, EXHIBITED at the Leger Galleries, confirm the impression her work has always given, namely, that she is a competent artist, whose work constantly maintains a good standard. She is an impressionist much concerned with the reproduction of simple nature and the realists and the realisation of atmospheric light. Her weakness, as in fact the weakness of impressionist painting in general, is that pictures painted in this manner tend to scatter rather than centre one's interest. There is about it that "Indecision" which her picture of that title hints at. Nevertheless, the interior called "Chez Lui," the "Himself," "Interior at Minehead" and the "Road to Ross" are particularly successful.

THE NOTICES OF THE ROYAL INSTITUTE OF PAINTERS in Water-colour and the Royal Water-colour Society exhibitions are unavoidably held over.

HONOUR FOR M. GEORGES WILDENSTEIN

M. Georges Wildenstein, the Paris art dealer, who has just been appointed a Commander of the Legion of Honour at the age of forty-five, is one of the youngest men in civil life to hold that rank. Generally acknowledged as the leading European authority on XVIIIth-century art, and with great knowledge of XIXth-century and modern painting, he has probably done more to raise the prestige of art-dealing in France than any other man.

Frequently advising many of the great public and private collections in Europe and America, he has been responsible for a large number of important exhibitions in both continents.

He is the author of a number of standard books on famous artists, including Lancret, Chardin and Manet, a feature of which is the very careful cataloguing of all paintings, and also publishes the well-known magazine "Beaux Arts," the oldest art periodical in Paris.

The house of Wildenstein was founded by M. Georges's father, H. Nathan Wildenstein, who walked from Alsace to Paris with £5 in his pocket after the family had lost everything

in the Franco-Prussian War. Like his son, he became the recognised expert on the XVIIIth century, and was a millionaire when he died a few years ago.

M. Georges started working with his father when he was fifteen, and at once showed such a flair that he was soon allowed to buy pictures on his own responsibility. This hereditary talent appears once more in the third generation, as M. Georges's son, Daniel, is already an experienced buyer at the age of nineteen.

As well as their Paris headquarters, Wildenstein's have had a branch in New York for forty years, while a London branch was opened about four years ago, and is now located at 147, New Bond Street, W. 1.

RETIREMENT OF Mr. T. M. McKENNA

We learn, with regret, that Mr. McKenna, of Christie's, has resigned his partnership in the firm owing to ill-health.

His genial presence in the famous King Street Auction Rooms will be greatly missed, his tact having won the esteem of all those who came in contact with him.

He entered the firm in 1920, and became a partner four years later.

He made his first appearance in the Rostrum on July 21st, 1925, and for the past ten years has conducted all the important jewel sales. The sale of the famous Portland Vase was also taken by him.

Mr. McKenna served in France during the Great War, first with the 8th Hussars, and then with the Royal Flying Corps. He is the son of the late Mr. Theodore McKenna, the grandson of the late Sir Morell MacKenzie, the famous physician, and nephew of the Right Honourable Reginald McKenna.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

Some fifty members of the association met in Harrogate for a conference on Friday, March 4th. They were given a civic reception by the Mayor of Harrogate (Alderman J. Boehrer Charles, J.P.) in the Valley Gardens Pavilion, Harrogate.

Welcoming the members of the association to Harrogate, the mayor, who has been a collector of antiques for more than twenty-five years, held that it was an excellent palliative to mental and nervous disturbance to spend an hour or so in a room equipped with books, pictures and furnishings carefully arranged, and chosen so that an atmosphere was created of an age when time was no matter, when life was an art, and craftsmen were proud of their handiwork.

In responding, Mr. Lionel J. Levi (president of the association) said that in Harrogate and Yorkshire generally the antiques trade had a very large following.

At the conference dinner, held at night at the Grand Hotel, the toast "Our Guests" was proposed by Mr. Cecil F. Turner (immediate past president) and responded to by the guest of honour, Sir Henry Lawson, Bart., who was accompanied by Lady Lawson.

The toast of "The Association" was proposed by Mr. F. G. Waterhouse (Harrogate).

Responding, the president said that one of the principal objects of the association was to promote confidence between dealers and collectors. In conclusion he had a very pleasant duty to perform: Mr. J. R. Cookson had presented to the association for presentation to the Corporation of Harrogate an XVIIIth-century mezzotint engraving in colour of Dr. Thomas Garnett, who was the first man to make a scientific analysis of the "waters of Harrogate," and he asked the mayor to accept the engraving from the association as a mark of their keen appreciation of the welcome accorded to them that day.

"Harrogate" was proposed by Mr. J. Bernard Perret (vice-president) and responded to by the mayor, accompanied by the mayoress.

Members present not mentioned previously included: Messrs. C. F. Armstrong, Saville Bell, J. W. Best, Philip Blairman, A. Randolph Brett (vice-president), Thomas F. Canney, Thomas Edwards, James Falcke, L. Franklin, Dennis Greenwood, George Harris, Gerald W. Kerin, Leonard Knight (hon. treasurer), R. A. Lee, William Lee, Alec G. Lewis (vice-president), Ronald Lock, Charles Lumb, J. A. MacConnal, G. W. March, E. J. Morris, Edward Nield, W. A. Ordish, Vaucey Salt, Mrs. A. M. Sanderson, J. E. S. Sawyer, F. R. Shaftoe, Malcolm Stoner, C. E. Thornton, J. Tweed, F. Leighton Treasure, S. W. Wolsey, T. Livingstone Baily (hon. almoner of the Benevolent Fund), and G. E. Mann Dyson (secretary).

SHORTER NOTICES



A GROUP FROM H.M. QUEEN MARY'S GIFT TO HULL

(See note below)

SEVERAL HUNDRED MINIATURE DOLLS AND TOYS RECENTLY presented by H.M. Queen Mary to the Hull Municipal Museums have now been arranged for exhibition in the Albion Street Museum. The director, Mr. T. Sheppard, has grouped the collection into various tableaux, and the photograph shows dolls, with dolls, admiring a collection of antique Georgian silver, in miniature. These are mostly hall-marked, and there are about fifty pieces of silver, some of which are not a quarter of an inch high. See illustration above.

THE VICTORIA AND ALBERT MUSEUM HAS RECENTLY placed on exhibition a purple velvet suit traditionally worn by James I, and now lent by the Earl of Ancaster. The doublet has the late Elizabethan peascod front, and the heavy bombasted breeches have tight canions. It is the earliest complete English suit known to exist. With it is shown an embroidered doublet associated with Charles I. It is hoped to publish an illustrated account of these very important costumes in *APOLLO* in the course of the next few months.

WE HAVE RECEIVED FROM THE PRESS DEPARTMENT OF THE Spanish Embassy in London, "Work and War in Spain," a collection of photographic illustrations, accompanied by a preface in Spanish and English. The publication is calculated to show not only how the Spanish Government is "carrying on" with the war, but also what it is doing in respect of child and adult welfare and education. It is a historical document of considerable interest.

MESSRS. CHAS. J. SAWYER LTD. HAVE JUST ISSUED AN INTERESTING illustrated catalogue (No. 141) of "Literary Portraits and Statuary." The portraits range from a pencil drawing of John Galsworthy by Sir William Rothenstein to a bronze statuette of Montaigne. Other portraits, painted in oils, are of Dickens, Scott and "Peter Pindar"; other statuettes, or busts, of Thackeray,

Dickens and George Cruikshank. Included in the catalogue is "A Goblet made from the Mulberry Tree planted by Shakespeare in his Garden at Stratford-on-Avon."

MESSRS. MYERS & CO. (ALBERT MYERS, OF 102, NEW BOND Street) have just issued a new catalogue (No. 320) of rare books. We have much pleasure in drawing our readers' attention to it on account of its interesting and varied contents.

OUR COLOUR PLATES

VASE DES FLEURS. BY CHARDIN

This charming flower-piece was acquired recently by the National Gallery of Scotland from Messrs. Wildenstein's. It is one of Chardin's comparatively rare subjects; at least M. Georges Wildenstein catalogues in his great book on this artist only ten as having at one time existed, but knows only of this one as extant. This picture appears to have been exhibited in the Salon of 1761, and to have been given by the artist to his friend Aved, for it figures in the Aved sale of 1766. One need not be an expert to see how extraordinarily modern it looks compared with other flower paintings of the period. It really is infinitely nearer to Fantin Latour than Jan van Huysum, who had only been dead some ten years or so when Chardin's picture was painted.

INSIDE A COUNTRY ALEHOUSE

Mezzotint in colour, engraved by William Ward. This is one of a pair exhibited by Messrs. Frank T. Sabin. See notice on p. 218.

CLEOPATRA AND AUGUSTUS. BY NIC. POUSSIN

From the original in possession of Messrs. Tomas Harris. See article p. 196.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



DEEP BOWL, 14½ in., yu, fish mark, K'ang Hsi.
From the Winkworth Collection. To be sold by Messrs.
Sotheby & Co. on April 26th

It is with very real regret that we have heard of the retirement of Mr. Terence M. McKenna from Messrs. CHRISTIE, MANSON & WOODS. It is very sad that this has been made necessary through ill-health, and we can only hope that the relief from strain, and the opportunity of leading a more open-air life in the future will quickly restore him to perfect health.

ADDITIONAL AUCTION GALLERY

We are very glad to hear from Messrs. PUTTICK & SIMPSON that owing to their greatly increased business they are obliged to open additional premises at 22, Dering Street, New Bond Street, W. 1, where they will be re-continuing their sales of antique and decorative furniture, books and manuscripts.

THE DURLACHER SALE

On April 6th and 7th Messrs. CHRISTIE, MANSON & WOODS are selling Italian majolica, bronzes and objects of art, French and Italian furniture of the Renaissance, tapestry and textiles by order of George Durlacher, Esq., the last surviving partner of Messrs. Durlacher Bros., of New Bond Street, and included is an Urbino dish, 17½ in. diameter, circa 1550, with recessed well in the centre painted in polychrome with the subject of Apollo and Artemis slaying the sons and daughters of Niobe, the scene depicted in a landscape with buildings and trees and cupids on cloud scrolls above, and with an inscription relating to the subject on the back; a Faenza Arbarello, 12½ in. high, late XVth century, decorated in polychrome with two sections of scroll foliage and with gadroons on the shoulder; an Italian Majolica dish, 14½ in. diameter, Province of Deruta, middle of the XVIth century; a Scraffiato dish, 16½ in. diameter, North Italian, circa 1480; a Gubbio plate, 9½ in. diameter, first half of the XVIth century; a Faenza large dish (Casa Pirota), 17 in. diameter, XVIth century; a Hispano-Mauresque deep dish, 14½ in. diameter, first quarter of the XVth century, ascribed by Mr. Bernard Rackham to the same workmanship as the dish in the collection of Sir Otto Beit, No. 624, Pl. 9; a Limoges enamel large circular dish, 18½ in. diameter, by Pierre Raymond, XVIth century; a pair of Italian bronze andirons, 19½ in. high, by Andrea Riccio, early XVIth century; a pair of Italian bronze groups of Mercury and Prometheus and Apollo and Marsyas, 17 in. and 24 in. high, by Bernini, Florentine, XVIIth century; an Italian bronze bust of the Bishop Salutati, 25 in. high, Florentine, early XVIth century, the bishop is represented wearing a mitre and cope fastened by a morse, all decorated in an elaborate design; a German bronze group of Hercules and the Nemean Lion, 9½ in. high, South German, circa 1480; a German pendant jewel, 3½ in. high, XVIth century, formed as a two-masted vessel of gold and enamel with white reefed sails and numerous figures rowing, on either side a figure climbing a ladder, decorated with gold foliage on white and green enamel grounds; an Italian rock crystal and enamelled gold reliquary, 10½ in. high, XVIth century; a Louis XVI snuff-box, 2½ in. long, the enamelling by de Mailly, Paris, circa 1765 (see

illustration); a pair of Louis XVI bronze and ormolu candelabra, 40 in. high, formed as bronze figures of Cupid and Psyche, modelled after Falconet, partly draped and standing beside tree stumps supporting baskets with flowering branches and vine foliage for three lights each, on grey marble plinths mounted with ormolu gadroon and foliage borders; a Louis XVI clock, 30 in. high, with movement by F. L. Godon, who was French clockmaker to the King of Spain; an Italian carved wood head of Saint John the Baptist, 12 in. high, school of Verrocchio, Florentine, XVth century; a French stone figure of a female saint, 33½ in. high, early XIVth century; an Italian white marble relief of an angel, 39½ in. high, school of Tino di Camiano, middle of the XIVth century; a set of saddle steels, North Italian, late XVIth century, attributed to Antonio Puccinno, consisting of the burr and cantle plate forming part of the equipment of a parade harness made for Philip III of Spain, which are preserved in the "Armeria Real, Madrid (V. 291-294)"; and a suite of French gilt-wood and Aubusson tapestry furniture, consisting of a canape, 70 in. wide, two Bergères, six fauteuils, and two chairs; a suite of Louis XVI furniture from La Grotte de Rambouillet, signed by Foliot (Toussaint Francois), consisting of four canape and eight chairs. This suite, which is in the "Style rustique" or "Style champêtre" of the Louis XVI period, is probably the only surviving example of the elaborate rustic style of which Marie Antoinette and La Lamballe set the fashion, and was originally made for the Pavillon de Coquillages of the Chateau de Rambouillet, built in 1776 by the Duc de Penthièvre for his daughter-in-law, Princesse de Lamballe. At the time of the Revolution, the furniture came into the possession of the Duc de Bouillon, and was sold at his death in 1814 by public auction in Jersey, where he had emigrated, and whence he extended his activities as chief of the Royalist Party; a Louis XVI tulipwood writing table, 57½ in. wide, stamped Hay (Veuve Joseph Hay, Almanac, 1785, Molinier).

THE WINKWORTH COLLECTIONS

On April 26th to 29th Messrs. SOTHEBY & Co. are selling the Winkworth Collections of fine Chinese pottery and porcelain, Chinese works of art, and fine Old English furniture. Stephen Winkworth, by whose especial wish the collection of porcelain



COMMODE, LOUIS XV
Sold by S. J. Mak Van Waay in Amsterdam during March.

ART IN THE SALEROOM



LOUIS XVI SNUFF-BOX. 2½ in. long. The enamelling by de Mailly, Paris, circa 1765.
From the Durlacher collection. To be sold by Messrs. Christie, Manson & Woods, on April 6th and 7th.

is being sold, started collecting Oriental porcelain purely from the decorative point of view, but soon the intellectual side of Chinese ceramics attracted him and he began a study which interested him until the last days of his life. By 1932 he had amassed such a large collection of porcelain, pottery, bronzes, hardstones, soapstone, etc., that for the convenience of his overburdened household a four days' sale was arranged at Messrs. Sotheby's rooms, and owing to the great encouragement he received from the results of the sale he went on adding more and more to the treasures he had kept at home. Unlike most collectors, he never kept his treasures in show cases. Stephen Winkworth was a well-known figure in the London salerooms, where he found so much pleasure and entertainment, and he will be greatly missed. This present sale, which includes nearly fifty pieces that were exhibited at the great Chinese Exhibition of 1935-36, contains among items of very special interest a rare Kuan Yao Bottle with globular body, tapered shoulders and cylindrical neck, covered with a close fitting crackled pale lavender glaze, a darker tone round the mouth rim, the base glazed like the body showing a dark foot rim, 5½ in., Sung Dynasty; a finely potted early vase of baluster form, with trumpet neck and two bold grotesque-headed handles, 26½ in., end of the XVth century; the companion vase is in the Grandidier Collection, Louvre; a pair of fine yellow dishes, each enamelled in the centre with two turquoise and aubergine scaly dragons, 10½ in., six-character mark of Wan Li and period; a pale Celadon vase of pear shape with double elephant head and ring handles, 7½ in., Yung Cheng seal mark; an interesting dated deep dish, painted in underglaze blue and copper-red in the centre with a half-length seated figure of a lady at a table on which there is a vase of flowers and books, 14½ in., cyclical date of 1672 in the reign of K'ang Hsi, and hall-mark; a very fine deep bowl and large dish, en suite, the bowl brilliantly enamelled in Arita style with flowering peonies in coloured enamels on a red ground, with fish in the centre, the exterior with baskets of flowers in green panels, reserved on a ground of rouge-de-fer and tree peonies, 14½ in. (see illustration), the large dish with an almost exactly similar design, the reserve panels with floral ornament, on a white ground, 21 in., yu, fish mark, K'ang Hsi; a rare famille verte dish, enamelled on a white ground with tree peonies, other flowers and aquatic plants, 12½ in., lien hau mark, K'ang Hsi, this is from the Madame Dhainaut Collection sold at Messrs. SOTHEY'S on December 10th, 1936, when it realized £75; a rare vase of oviform body and short trumpet neck, decorated in relief with a stork by a willow tree, 8½ in., Yung Cheng (see illustration); a finely painted slender oviform vase, decorated in "Ku Yueh" style with bamboo trees, flowering peonies, and root ornament on one side, the reverse with a poem and seals in black and red, the neck and shoulder with a formal lotus pattern in colours on a ruby ground, bordered with small yellow ju-i-shaped lappets, the base with false gadroons in red and blue enamels, 7½ in., four-character mark of Ch'ien Lung in blue enamel within a rectangle; a pair of egg-shell saucer dishes, enamelled on a

plain white ground with a figure of a shepherdess in blue, a red-coloured ram in front of her, on her right another in brown, a lamb on her left, stipple green ground, sprays of flowers on the underside, 7½ in., Yung Cheng; a pair of bridal hand mirrors, mounted in ivory and gilt-bronze, the oval glasses enclosed by blue enamel floral borders, the backs superbly enamelled with the eight happy omens (pa chi hsiang) and in the centre in red the character shuang hsi, "double of wedded joy," 11 in., Ch'ien Lung; a massive green soapstone deer with lighter speckling and marking, the head turned back, in a crouching attitude, with some traces of engraving, probably simulating a jade carving of earlier period, 11½ in., Ch'ien Lung; a fine William and Mary marquetry long-case clock, the movement by David Plumbe, chiming on six bells, 7 ft. 6 in. high; and a pair of Queen Anne walnut side chairs, each having a shaped top rail with cresting carved with anthemion and acanthus motifs supported by a vase-shaped splat veneered with finely figured burr-walnut and enclosed at the sides by a shaped upright moulded at the edge, the shaped loose seats, covered in green velvet, raised on undulating cabriole legs carved on the knees with flower-heads and foliage and finishing in carved club feet, the legs united by serpentine stretchers.

PICTURES

On April 8th Messrs. CHRISTIE, MANSON & WOODS are holding a sale of pictures by Old Masters, which includes works of the Dutch school sold by order of the administrators of the late Dr. Eduard Beith, and among the works are Jan Van Goyen's "A View of a Town Seen Across a River," signed with initials and dated 1649, on panel 15 in. by 21½ in.; "The Departure from a Country House," by P. De Hooch, signed with initials on the carriage, 35 in. by 31 in.; "A Canal Scene: Moonlight," by Aert Van Der Neer, signed with monogram, on panel, 21½ in. by 41 in.; "A Winter Scene," by Isaak Van Ostade, signed and dated 1644, on panel, 19 in. by 27½ in.; "A Bearded Old Man with a Cap," by Rembrandt Van Ryn, on panel, 9½ in. by 7½ in.; and "A River Scene, with a Ferry Boat," by Salomon Van Ruisdael, signed and dated 1633, on panel 28½ in. by 41 in.

THE JAN SCHOUTEN COLLECTION

The auction to be held by S. J. MAK VAN WAAY at Amsterdam on April 12th, 13th and 14th consists exclusively of antiquities and old pictures from the collection of the late Mr. Jan Schouten, of Delft. Mr. Jan Schouten, who was a keen collector from his earliest years, was very catholic in his tastes, and included in this sale is a fine collection of lace, a collection of watch-works, and especially the fine ornament of these works, also some of the finest chairs and armchairs and other furniture of the XVIIth and XVIIIth centuries, and brass-ware of the same period. Mr. Jan Schouten made a loan of an important collection of book-bindings, primitive Delft, etc., to the Museum "Lambert van Meerten" at Delft, and this is included in the sale. Mr. Jan Schouten, who was the famous glass-painter with the studio in Prinsenhof, Prince's Garden, where the first of the Oranges was shot in 1584, which has since his death been transformed into a museum, restored the famous stained glass windows in the cathedral of Gouda, and for this he was decorated by Her Majesty the Queen of Holland.

Despite the troubled condition of world affairs interest in the art sales has been satisfactory, the galleries have been well attended, and, particularly, where the pieces were of exceptional interest the prices have always been up to standard.



HARTWELL HOUSE, AYLESBURY,
where Sotheby & Co. are holding an on-the-premises sale from April 27th to 29th



VASE. 8½ in.,
Yung Cheng.
From the Wink-
worth Collection
To be sold by
Messrs. Sotheby
and Co. on April
27th

THE CLUMBER LIBRARY

On February 14th, 15th and 16th Messrs. SOTHEY & Co. sold the final portion of the magnificent library, the property of the late seventh Duke of Newcastle, removed from Clumber, Worksop, and sold by order of the Right Hon. the Earl of Lincoln. This portion, which realized £7,144, brought the total for the complete library, which was sold in four portions, to £64,157, and among the items sold a collection of nearly 100 tracts, reports, lists and other documents, some in the hand of famous heralds, manuscript on paper, 532 ll., besides 2 ll. of index (modern) and 3 ll. of table (XVIIth century), panelled calf, rebound, folio (about 330 mm. by 210 mm.), XVIth and XVIIth century, fetched £40; John Norris's *The Duties of a Gentleman Usher*, manuscript on paper, 72 ll., of which seven are black, bound with another MS., old vellum, folio (298 mm. by 210 mm.), circa 1550, £42; Rene D'Anjou, King of Jerusalem. *Le Livre Des Tournois* (with other texts), manuscript on vellum, 6 ll., 28 lines, three highly-finished miniatures and ten coloured drawings of armour, arms, etc., 2 ll. within illuminated borders of fruit, flowers, foliage and acanthus leaf on an ivy-leaf ground, 150 coats-of-arms emblazoned in colours, two large initials in gold and colours, other initials in gold on grounds of blue and magenta, headings in red, in a very fine Parisian binding of red inlaid dark green and olive green morocco, g.e., in a red morocco slip case, 4to (213 mm. by 164 mm.), France, circa 1470, £540; the *Order of the Coronation of Richard II*, followed by a chronicle to the year 1377 and other texts, seventeen in all, manuscript on vellum, 173 ll., 36 lines, first page of text



FURNITURE FROM HARTWELL HOUSE, AYLESBURY

To be sold on the premises by Messrs. Sotheby & Co. on
April 26th to 28th

within a three-quarter bar border with large initial illuminated in gold and colours, several other large initials with marginal decoration in gold and colours, smaller initials in gold or blue on black or red penwork grounds, headings in red, panelled brown morocco, arms of the fourth Duke of Newcastle on sides, g.e., by Bedford, folio (288 mm. by 198 mm.), late XIVth century, £160; the heraldic collection of Sir Thomas Wriothesley (uncle of Sir Thomas Wriothesley, first Earl of Southampton), Garter King-of-Arms from 1504 till his death in 1534, £350; the Chartulary of the Hospital of Saint Lawrence at Canterbury, manuscript on vellum, 49 ll., early XVIth century English calf, panel enclosed by a roll with Tudor emblems (H.R., portcullis, fleur-de-lys), gilt centre- and corner-pieces, 4to (232 mm. by 176 mm.), XIVth century, £88 (St. Laurence's Hospital was founded in 1137 by Hugh, the second of that name, Abbot of St. Augustine's, Canterbury, for the relief of leprosy monks, or the poor parents and relations of any monks of that abbey); the Carta de Hidalguia, granted by Philip IV of Spain to Capitan Francisco de Urdaneta, at Valladolid, December 31st, 1637, manuscript on vellum, III ll., of which four are black except for imprint and stamp, 27 lines, seven full-page miniatures of high quality, Spain, 1637, £205; the *Histoire Universelle*, manuscript on vellum, 166 ll., of which the last three are black, 23 lines, written in red and black, fifty miniatures, these 50 pp. within borders, the part round the miniature consisting of designs in black on a gold ground, the part round the text of flowers, foliage and acanthus leaf in gold and colours, initials in gold on red or blue grounds, straight-grained blue morocco gilt, pink watered silk linings and end leaves g.e., by Bozerian, France, XVIth century, £220; and the Settlement of the Navy, etc., at the coming in of King Charles II, manuscript on paper, 179 ll. (including index at end, 4 ll.), mostly written on both sides of the paper in a beautiful XVIIth century hand, ruled in red throughout, contemporary black morocco gilt, g.e., ties missing, late XVIIth century, £125.

THE RASMUSSEN SALE

On February 24th Messrs. CHRISTIE, MANSON & WOODS sold the important collection of fine French furniture, objects of art and tapestry, the property of Mrs. George Rasmussen, which realized a total of £8,589, and a Louis XV rosewood writing table, 64 in. wide, fetched £588; a Louis XV parquetry bureau, 56 in. wide, stamped under a drawer "M. G. Cramer," £514; a Louis XV-XVI Beauvais tapestry fire-screen, the panel 25 in. by 19½ in., the screen 27 in. wide, formerly the property of Marie Antoinette, £577 10s.; a set of four Louis XV Beauvais tapestry armchairs, the frameworks stamped "Nicholas Heurtaint," £682 10s.; and an important Louis XVI Beauvais tapestry suite, consisting of a settee, 92 in. wide, and ten armchairs, £3,255.

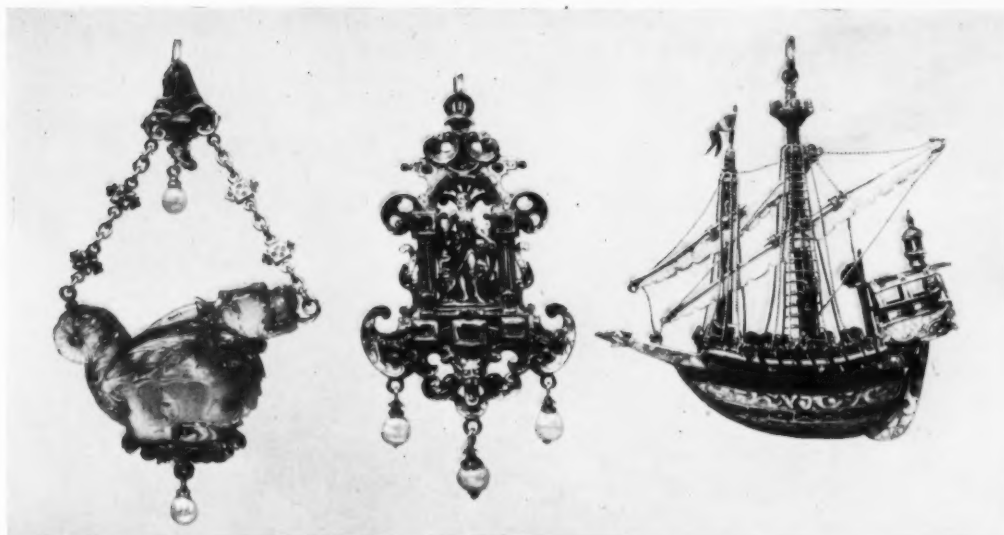
THE MITCHISON COLLECTION

On February 22nd Messrs. CHRISTIE, MANSON & WOODS sold the collection of early Chinese pottery and porcelain, early XVIIIth century furniture and Eastern rugs, the property of the Right Hon. the Lady Strathcarron and inherited from the late Mrs. Mary Mitchison. A *famille rose* figure of a pheasant, 10½ in. high, Ch'ien Lung, realized £102 18s.; a garden seat, 15 in. high, Ming, £42; a pair of Adam mahogany torcheres, 42 in. high, 22 in. wide, £252; and a pair of George I gilt wood mirrors, 81 in. high by 35 in. wide, £73 10s.

SILVER

On March 10th Messrs. SOTHEY & Co. held a sale of old silver, and a George II tea kettle and stand, full height 16 in., by Richard Gurney & Co., London, 1759, realized £40; a rare series of Elizabethan apostle spoons of St. Thomas, St. Jude, St. Peter, St. John, St. James the Less and St. Bartholomew, maker's mark "I. F." (Jasper Fysher?), London, 1577-78, £390; a James II quail of shallow circular form, full width across the lugs 9½ in., diameter of bowl 6 in., by James Penman, Edinburgh, 1685-86, £102. The quail was the early drinking vessel in Scotland and is found made of wood and other materials; very few XVIIth century silver examples are recorded. Two pair of Queen Anne silver-gilt salt cellars of capstan form, the rims and bases moulded with gadrooning with punched and engraved decoration between, 2½ in. high, one pair apparently by Jas. Beschefer, London, 1710, the other, apparently, London, 1708, £48; and a Charles I sweetmeat stand, of circular form, 6½ in. diameter by 1½ in. high, maker's mark, twice repeated, "B. F." (Benj. Francis?), London, 1636, £140. At the same rooms on March 3rd a silver watch, by Edward East (see illustration in March APOLLO), fetched £105; an oblong tea-tray, 23½ in., by Robert Rew, London, 1764, £165; three strawberry dishes, shallow, 9½ in. diameter, Leeuwarden, XVIIIth century, £48;

ART IN THE SALEROOM



XVITH CENTURY PENDANT JEWELS. Left and centre, Italian, and right, German
From the Durlacher Sale to be held by Messrs. Christie, Manson & Woods on April 6th and 7th

and an Abyssinian cup of octagonal outline, the rim having a continuous design of pendant ornament, the waist with a narrow moulded band below scalloped motif engraved in the Byzantine tradition with "Christ's Entry into Jerusalem," "Christ Washing His Disciples' Feet," "The Last Supper," "Christ in the Garden of Gethsemane," "The Betrayal," &c., the lower part engraved with scrolling foliage and flowers on a matted ground, on tall faceted foot with compressed knop, 8½ in. high, £200. This sacramental cup was obtained by the late Sir Charles Fraser, Bart., after the fall of Magdala, and it is interesting to see the strong influence of Byzantine art on that of Abyssinia.

PICTURES

At Messrs. CHRISTIE, MANSON & WOODS's sale on February 25th Corot's "Le Calme au Marais, le Soir," 8½ in. by 12½ in., fetched £483; Jan Van Goyen's "A River Scene near Haarlem," signed and dated 1637, £525; "A Corner of the Basilica of St. Mark's, Venice, with the Clock Tower seen through arches, and figures in the Piazza," 14 in. by 12 in., by Francesco Guardi, £472 10s.; Rembrandt's "Portrait of Harmen Gerritsz Van Ryn, father of the Artist," signed "Rembrandt f.," painted about 1630, on panel 25½ in. by 18½ in., £7,350; "The Valley Farm: Willy Lott's House," by Constable, 49½ in. by 39½ in., £388 10s.; "Portrait of Don Ventura Rodriguez, the Architect," by Francisco Goya, signed and dated 1784, 41 in. by 30½ in., £840; "Portrait of the Viscount Castlereagh, afterwards 2nd Marquess of Londonderry," by Sir Thomas Lawrence, P.R.A., 49½ in. by 39½ in., £567; and "The Rialto, Venice, with Gondolas and Figures," by Guardi, on copper, 12½ in. by 15½ in., £351. At Messrs. SOTHEY'S sale, on February 22nd, two works by James Pollard, "The Mail Coach in a Flood: The Royal Mail Coach Passing Through a Flooded Landscape," signed and dated 1825, 20 in. by 30 in., and "The Mail Coach in a Drift of Snow: The Royal Edinburgh York-London Mail Coach Snowbound," signed, 20 in. by 30 in., fetched £760; Hoppner's portrait of Sir George Blackman, Bart., 1767-1826, 30 in. by 25 in., £105; a work of the early Dutch school, "The Adoration of the Shepherds," 28½ in. by 33 in., £390; Frans Snyder's "A Fox with a Dead Fowl and a Cat," 32 in. by 44 in., £145; a work of the early Flemish school, "Madonna and Child," seated on a terrace of a house; a landscape in the distance, panel, £270; Tiepolo's "The Virgin and Child with Saints," arched top, 39 in. by 24 in., £720; Sir H. Raeburn's portrait of Lieutenant-Colonel Sir James John Fraser, Bart. (d. 1834), 55 in. by 40 in., £1,700; and Frans Hals's portrait of a gentleman with short beard and moustache, 30 in. by 23½ in., £260. The total realized for this one-day sale was £7,198.

NAPOLEON AND BERTHIER

On March 1st Messrs. SOTHEY & Co. sold the collection of autograph letters, manuscripts, historical documents and maps

relating to the battles of the Napoleonic Wars, &c., the property of the descendants of Louis-Alexandre Berthier (1753-1815), which realized a total of £2,469, and a collection of papers concerning affairs in Italy from 1785-1808, about 110 pieces, in a portfolio including Berthier's orders and letters to his generals, fetched £30; twenty letters from Napoleon to Berthier, a Minister of War, written during November, 1800, each signed "Bonaparte," on paper with an engraved vignette heading, on 28 pp. 4to, 24 Brumaire-9 frimaire, an IX (November 15th-30th, 1800), £50; Berthier's papers concerning his mission to Vienna as Ambassador Extraordinary to demand the hand of Marie Louise, also eight letters from Napoleon to Berthier written while waiting at Compiègne, and the autographed MS. of Marie Louise's declaration of consent to the marriage, £300; and the corrected drafts of the official accounts of Napoleon's battles, prepared under the direction of Marshal Berthier, including the account of the Battle of St. George, extensively corrected in the hand of Napoleon, letters from the generals engaged in the various battles described, and other material used in the compilation of the account, £430.

JEWELS

On February 23rd Messrs. CHRISTIE, MANSON & WOODS held a sale of fine jewellery, which realized a total of £12,853 10s., for seventy-three items, among which was a ring, mounted with a single cushion-cut diamond, fetched £550; a pair of diamond flexible bracelets, £490; a diamond flexible brooch pendant, the brooch mounted with a single diamond and two sapphires, supporting a cone-shaped panel with diamond fan-shaped base set with a large oval sapphire, £455; a pearl four-row neck chain mounted with diamond bars and with diamond six-stone cluster supporting a large cabochon sapphire, £700; a fine diamond necklace composed of seventy graduated diamonds in separate collets with diamond single-stone drop and diamond and turquoise triple-cluster snap, £1,790; and an important diamond Collet necklace, composed of thirty-eight graduated stones with a fine oval centre stone, £2,880.

"ROCKHURST," HALIFAX, YORKS

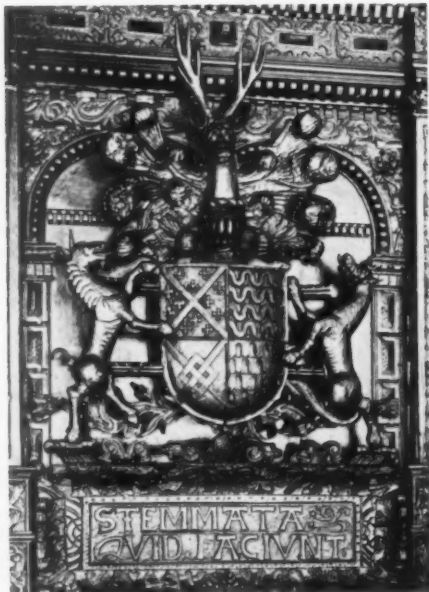
We have just received a preliminary announcement from Messrs. C. W. LAYCOCK & SON, of Halifax, Yorks, that they will sell by auction towards the end of May the contents of "Rockhurst," Halifax, Yorks, which includes antique and modern furniture, early English and rare porcelain, comprising examples of the Worcester, Derby, Chelsea, Bow, Swansea, Nantgarw, Plymouth and Rockingham factories, original china, a unique collection of ivories, about 150 miniatures, fans, pictures and drawings, glass, old English silver, and oriental carpets and rugs.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 14. ARMS ON CARVED OVERMANTEL AT ST. FAGAN'S CASTLE, *circa* 1550.—Arms: Quarterly, 1. Gules a saltire argent between twelve crosses crosslet or, Windsor; 2. Barry nebuly of eight or and sable, Blount; Sir Andrews, first Lord Windsor, K.B., married Elizabeth, daughter of William Blount, and sister and co-heir of Edward Blount, second Lord Mountjoy (died December 1st, 1475); 3. Azure a fret argent, Echingham; William Blount married Margaret, daughter and co-heir of Sir Thomas Echingham of Etchingham, and was killed at the Battle of Barnet, April 14th, 1471; 4. Vair or and gules, Gresley; Thomas Blount, who died in 1456, married firstly Mary, daughter and heir of Sir Thomas Gresley. Crest: A buck's head affrontée couped argent, attired or. Supporters: Two unicorns argent armed, maned, tufted and unguled or. Motto: Stemmata quid faciunt.



This overmantel was probably carved about 1550 for William, second Lord Windsor, K.B., who succeeded to the title March 30th, 1543. He was born in 1499; created K.B. at Coronation, May 30th, 1533, of Anne Boleyn, the Queen Consort, and was Sheriff for Buckinghamshire, 1537-38; served in the expedition against the French in 1557 and died August 20th, 1558, being buried with great pomp at Bradenham, Co. Buckingham.

D. 15. (1) ARMS ON PEWTER TANKARD.—Arms: Per pale azure and gules three lions rampant two and one argent a chief per pale, gold and silver, charged on the dexter side with a red rose and on the sinister with a thistle vert for Pembroke College, Oxford. Crest: On the lid is engraved a crest, out of a mural coronet a unicorn's head, which may be intended for the Crest of Christian.

(2) CREST ON OVAL PEWTER DISH.—Crest: A boar passant. This crest is used by many families according to tinctures, notably by Bacon, Craigie and Trotter. One of the

ovals on back of the dish has the Royal Arms encircled by the words "His Majesty's Patent Office." The inscriptions on the other two ovals are not decipherable.

D. 16. ARMS ON CHINESE PLATE, CHIEN-LUNG PERIOD, *circa* 1790.—Arms: Azure, on a fess embattled or, between three crescents argent, two cross-crosslets sable; impaling, sable a sword in bend argent, hilted and pommelled or, in chief a boar's head erased argent, langued gules. Crest: A unicorn's head couped argent, armed and crined or.

These are the arms of a branch of the family of Oliphant, impaling those of Brown of Blackburn, Co. Berwick. The service must have been a large one, as several portions of it have appeared in the salerooms during the past thirty years.

D. 17. ARMS ON SHEFFIELD TRAY, *circa* 1765.—Arms: Per bend sinister ermine and ermines a lion rampant or. Crest: On a cap of maintenance a wyvern rising sable. Motto: Quid verum atque decens.

The Armorial Bearings of Trevor, of Brynkinalt, Co. Denbigh.

D. 18. ARMS ON ANONYMOUS BOOKPLATE, *circa* 1800.—Arms: Quarterly argent and gules, on the second and third quarters a fret or, over all on a bend sable three escallops of the first, Spencer; impaling, or three bars gules, Poyntz. (This is obviously an error for "barry of eight or and gules.") Supporters: Dexter, a griffin gorged with a collar sable, chained or, and charged with three escallops argent; sinister, a wyvern erect on his tail ermine, collared and chained as the griffin; the whole surmounted by an earl's coronet.



This is the plate of Margaret Georgiana, Countess Spencer, first daughter of the Right Hon. Stephen Poyntz, of Midham House, Berks. She died March 18th, 1814.

MAY

APOLLO

1938

THE MAGAZINE OF THE ARTS

for Connoisseurs and Collectors



TWO SHILLINGS





Fig. XI. SANGUINE SKETCH OR POSSIBLY TRACING By SAMUEL COOPER
(There is a resemblance to portraits of Henrietta Maria, Lady Mary Villiers and Lady Dysart)

Tracings, or Sketches, by Cooper

BY GEORGE C. WILLIAMSON



Fig. IV.

The words at the head of this article are in old handwriting, probably of the late XVIIth century, on the cover of a little portfolio of tracings or sketches on oiled paper.

When I wrote some years ago about Samuel Cooper, I said that there was a tradition in the Pope family that many sketch-books belonging to Cooper, and coming down after his death to his wife Christiana, were still in existence, together with his colour-box and colours, and some cups "of precious agate" in which he compounded his pigments.

Mrs. Cooper was Christiana, daughter of William Turner, of York, and her sister, Edith, was the mother of Alexander Pope, the poet. The elder Alexander Pope was a linen draper, and a man of substantial means, and, according to tradition, was greatly interested in his wife's artist brother, and very highly valued the drawings that were left behind, saying that they were of considerable importance, and must be kept in the family. The tradition, as I heard it, said that these things were removed for greater security to a bank, and might be there still.

Cooper died in the parish of St. Paul's, Covent Garden, but at his own request he was buried in Old St. Pancras Church, where there is a monument to the memory of the artist and of his wife, and that is said to have been erected by the elder Pope.

His will was proved on July 4th, 1672, and by it he appointed his "dearly loved wife sole executrix, and he left various sums to his 'cozen' John Hoskins, and to his wife and daughter, and also to his 'cozon' Francis Hoskins and his wife Mary." On the monument to his memory there is a long inscription in Latin, in which he is termed the "Apelles of England," the glory of his age and of his art, a consummate artist in miniature, and a man who possessed eminent endowments,

exquisite genius, skill in many languages, and manners that were most charming.

There is a statement in one of Vertue's manuscripts referring to a portrait in crayon of Cooper, which he says Mrs. Pope, Mrs. Cooper's sister, remembered being done, but not, Vertue says, by Cooper himself, "but by Jackson [*sic*], who painted in that way to the life and was related to Cooper."

A copy of this portrait, painted in sepia on a piece of paper twice folded, was in the Pierpont Morgan Collection, and on the envelope which contained it were the words "Given mee by Mrs. Pope" in a handwriting which appeared to belong to the XVIIIth century. Vertue also mentions that Cooper's widow sold some of his things to one Priestman, "a woollen drapper" corner of Henrietta Street, Covent Garden.

I have always expected that, sooner or later, some drawings by Cooper would be found,



Fig. I. PROBABLY KING CHARLES II. See Buccleuch Collection, Plate XLII, and the Welbeck Collection. Sanguine sketch



Fig. III. IS THIS MRS. CLAYPOLE?
See also Welbeck Collection, No. 74

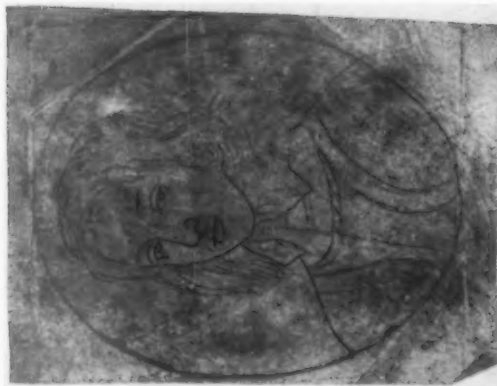


Fig. IX. A YOUNG MAN; the face seems
to be very familiar. Probably a sketch and
not a tracing

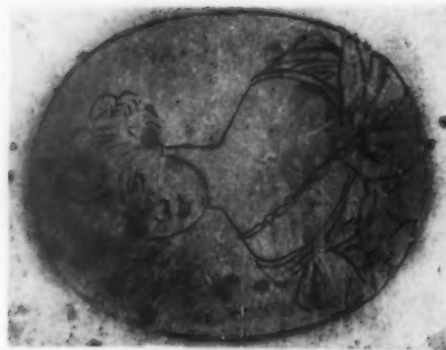


Fig. V. AN ATTRACTIVE SKETCH,
probably not a tracing and having resem-
blances to miniatures in various collections

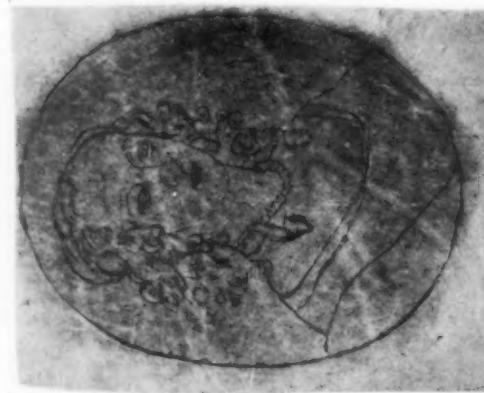


Fig. VI. RESEMBLES LADY BARRING-
TON, by Hoskins. See Buccleuch Collection,
XXV. Probably a tracing



Fig. VIII. RESEMBLES RICHARD
CROMWELL.
A sketch



Fig. II. SURELY LADY MARY FAIRFAX
OR BARBARA VILLIERS, DUCHESS OF
CLEVELAND.
A tracing. See Buccleuch
Collection

because at the moment there is only one which all critics are ready to receive, and that is the portrait of Thomas Alcock, drawn in black chalk, belonging to the Ashmolean Museum and lately exhibited at the Royal Academy Winter Exhibition in London.

Recently a little collection of about forty drawings in sanguine on oiled paper has come into my possession. There is some mystery concerning its origin, but I am told that it was found in an old house lately destroyed in the neighbourhood of Old St. Pancras Church, and that the house belonged to a Mr. Pope.

If these two statements are accurate they are of the highest importance in deciding respecting the drawings, but at present I have no proof of their accuracy, they are simply statements made to me.

The drawings themselves are extremely interesting, and many of them show evidence of their connection with Cooper. They are probably not sketches as we should use the word, but tracings, either from drawings or from actual miniatures. One is almost certainly from the portrait of Charles II in the collection of the Duke of Buccleuch (Fig. I), another very closely resembles the portrait of Lady Mary Fairfax in the same collection, it is almost identical in the treatment of the hair (Fig. II). A third closely resembles the portrait of Lady Heydon in the same collection, but also has a general resemblance to a miniature at Welbeck.

One drawn with a somewhat firmer hand, and with a paler pink pigment, not exactly like the



Fig. VII. A LADY OF CHARLES II PERIOD, holding a King Charles Spaniel on her lap. Sketch in Sanguine

sanguine used in the others, is very much like Mrs. Claypole (Fig. III), and has a distinct resemblance to a miniature of her by Cooper.

Others are more puzzling; there is a strong feeling of Cooper about them, and one feels almost sure that they are tracings from miniatures by that great artist. They vary in execution; some are extremely carefully drawn, as for example, a very small one rather larger than a shilling (Fig. IV), and an ordinary-sized miniature portrait of a lady (Fig. V), and those are so carefully drawn that one is a little inclined to wonder whether they

were not sketches instead of being tracings. At least two of them are very similar in style to the work of Hoskins, but that is not a remarkable fact, considering the close relationship that existed between Hoskins and Cooper. One seems to resemble the portrait of Lady Barrington in the Buccleuch Collection (Fig. VI), and another is extraordinarily like the portrait of the Earl of Lindsey in the Buccleuch Collection.

In costume, one would fancy that one or two of them were nearer related to the work of Dixon than that of Cooper, but there can be no certainty on that score, because there were old-fashioned people in those days. It is strange to find amongst them tracings that one would not naturally attribute to Cooper or to anyone of his entourage, because there is amongst them a rectangular drawing which appears to be a copy of an old master painting of Apollo, and there is a sketch of a Crucifixion scene, a rectangular sketch of what was

probably a Holy Family, St. Joseph, the Blessed Virgin, Our Lord and St. John, perhaps a copy of a picture in the King's Collection, and one of curious interest, representing a lady whose hair is dressed in the Henrietta Maria style, sitting near to a pediment in what would appear to be a garden, and nursing on her lap what is an unmistakable example of a King Charles Spaniel (Fig. VII).

One of the men's portraits is exceedingly like Richard Cromwell (Fig. VIII), and another, quite a young man, of very much the same period (Fig. IX), seems to be a face that one ought to recognise, and that one has seen before.

Amongst the series is what is quite evidently a drawing of the Duchess of Cleveland (Fig. X). At the first moment it looks as though it was a reverse from the miniature by Faithorne in the Buccleuch Collection, but it is evidently not a reverse, as there is paint on the other side, and this is drawn upon a much thicker piece of oiled paper than has been used for any of the others. There is no question about the identity of the lady, it is most definite and clear who she is.

A circular one may perhaps represent Our Lord with the Woman of Samaria at the well, or it may represent the Old Testament story of Rebecca.

The largest of all is quite a fine drawing (Fig. XI) and very full of Cooper feeling, and very much resembles a portrait of Lady Mary Villiers; but, again, the drawing is a little like a portrait of Lady Dysart and yet a little like Queen Henrietta Maria, but it is impossible to say for certain whether it represents either of these persons.

There are no numbers or inscriptions on any of the drawings. They are of all sorts of sizes, the largest measuring 8 in. by 7 in., the rectangular one of the so-called Holy Family 7 in. by 5 in., the Apollo 7 in. by 4½ in., whereas



Fig. X. BARBARA VILLIERS, DUCHESS OF CLEVELAND
See the Faithorne drawing after Lely. Buccleuch Collection XLVI. This is not a reverse, paint is on the other side. Probably a sketch

others are only about an inch and a half square, or else the ordinary oval 2 in. by 2½ in., or thereabouts, the one that appears to be Charles II is 3½ in. by 2½ in., the circular one of Rebecca, which may represent Our Lord at the well, measures 4 in.

The main point of interest concerning them consists in the inscription that is on the portfolio, which is a piece of hand-made paper, and there are several sheets of the same kind in with the drawings, enclosing and protecting them, but there is no water-mark on any of these pieces of paper, which would lead one to give anything like a definite date.

So far as I know, they are the only drawings that have ever had the name of Cooper attached to them, and I think there is no possible doubt that several of them are actually tracings from miniatures by Cooper, or it is just barely possible sketches by him for the miniatures, but I am inclined to think that they form part of a series of Cooper's tracings from miniatures that he had executed, and which he kept for reference, and very possibly, as it is unsafe to discard a tradition offhand, they may be some of those that descended to the Pope family, and the story that has been told me respecting their discovery, by a person who knew of no connection between Cooper and that part of London and the Pope family, so far as I know, may have been an accurate one.

They are clever, many of them are the work of a master, about that there is little doubt, and there seems to be a distinct possibility, borne out by the title on the portfolio, that they are actually connected with Samuel Cooper. I think every person who is familiar with his miniatures will realise from some of those that are illustrated that the connection is a very close one.

SOME ASPECTS OF INDIAN ART

BY RANJEE G. SHAHANI



Fig. VI. LINGARAJ TEMPLE BHUVANESHWAR

ALL thought has an ecology. Whatever man produces is coloured by his surroundings. Even the most daring originator cannot escape this fate. When he takes a "jump" he must spring off from some point or another. This point is always a given point. He can no more dispense with it than Archimedes could dispense with his *pou stō*. The best instance we can find of this in the western world is Shakespeare. His field of consciousness was entirely English. His Greeks and Romans, Danes and Scots, were Englishmen in disguise. Thus, we infer, all the produce of man is limited by his personal or racial experience. He can only shape what is given to him by his environment. Society is the *fons et origo mali atque boni*. The individual, whether craftsman or artist, is a mere camp-follower.

Now, various peoples have been moved in various directions. In other words, they have been played upon by different cosmic influences. Each has arrived at different

evaluations. Hence the multiplicity of religions, schemes of thought, æsthetic ideals, and social envisagements. Man is not the same everywhere. This is a truth that is often ignored because most men are unaware of it. The output of each race has a local habitation and a name.

The art of India is tinged by its particular ecology. It is *sui generis*. We must have some comprehension of the ideals that have actuated it before it has a meaning for us.

It is not possible within the limits of this brief essay to enter into details: all that can be done is to select certain features of Indian art. These will give the reader a grasp of the essentials of the entire field of Indian effort.

As our starting point, let us recall that in India, as also in China and Japan, art is not, as in the West, a decorative element of life. There is no real distinction between the "fine" and "useful" which bulks so large in European antithesis. Every activity is as



Fig. I. MADURA. Figures carved on the pillars in the thousand pillars hall

fine as the spirit can make it. A pipe of tobacco or a vase of exquisitely arranged flowers may induce more sublime emotions than the Venus de Milo. To an æsthete this would appear nothing short of blasphemy; yet, if we are honest, we shall acknowledge it to be indubitable. All art—in fact every creative function of man—is a form of life. Hence there is no better or worse in the sphere of art. Painting and music, the dance and the drama, architecture and archery, love and war—all are of equal value.¹ It is this

attitude towards art that has preserved Indian creative effort from the falsifying influence of cliques.

Again, India has never consciously sought for beauty, but always for spiritual reality. Thus, unlike the Greeks who in their obsession with beauty often missed truth, the Indians in their search for truth often happened upon beauty. This is to say that the supreme things, whether in art or life, cannot be willed or manufactured: they come.

Further, Indian art, at least by intention, is not realistic, though it may sometimes give the

¹ See Dr. Ananda Coomaraswamy, *Transformation of Nature in Art*, page 9; also Note 9.

SOME ASPECTS OF INDIAN ART



Fig. II. MADURA. Carved figure on one of the pillars of the thousand pillars hall



Fig. III. SRIRANGAM. Carvings on the temple pillars

foreigner such an impression.² This is so because it visualises the universe, not with the eye of the senses, but with the eye of the spirit (Figs. I, II, III); and spirit alone has the power to see things in the round. As Krishna says to Arjuna in the *Bhagavad-Gita*: "Thou shalt see all creatures first in thyself and then in Me." Thus everything is reflected as in a limpid mirror in the jewel-heart of Self. This is undoubtedly true of Shakespeare, whose art, to use the words of "A. E." to the present writer, "bears the impress of reality, but is in essence bathed in the light of dreams." We may well ponder that the most realistic passages in the Christian Gospel are precisely those that speak of the other world.

Moreover, it is alleged that almost all Hindu art (Brāhmanical and Mahayana Buddhist) is

² See Professor Masson-Oursel, *Une Connexion dans l'Esthétique et la Philosophie de l'Inde*, *Rev. des Arts Asiatiques*, II (1923).

religious. This is one of those half-truths that are more misleading than illuminating. It is true that most of the themes of Indian art are ostensibly religious; but themes are merely occasions for creation. Whatever may give the initial impulse, be it a bird, a flower, an idea, a scene, the beauty of the human body, or a legend of the life of a saint or sage, is a secondary consideration: it is the new unity that ultimately counts. (In this connexion I need only refer to the marvellous beauty of the figure drawing in the world-famous Ajanta Caves (Figs. IV, V). These frescoes were lost for many centuries and were rediscovered about a hundred years ago. They are now shielded from further deterioration by the Government of H.E.H. the Nizam.) Now, in the case of India, the religious element, though seemingly so pervasive, is really integumentary: what vitalizes and galvanizes the work is the life of the spirit, which is no more exclusive to one particular creed than a sunset or dawn is exclusive to some one country. And this life



Fig. IV. AJANTA. Frescoes "Toilet Scene"

SOME ASPECTS OF INDIAN ART

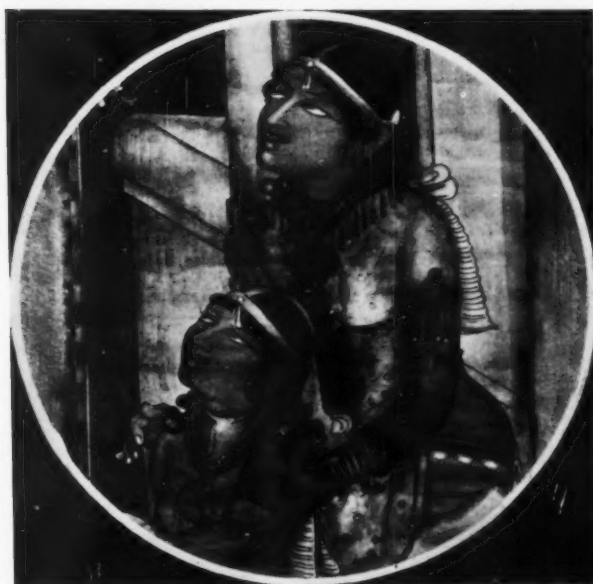


Fig. V. AJANTA CAVES. Frescoe. Mother and Child (Detail)

of the spirit, though it incarnates itself in a conventional mould (hence some knowledge of Indian symbolism is essential to an adequate appreciation of Indian art), is really a universalising tendency, transcending the limitations of time and place and relating itself to the Creative Whole of existence. Indian art is religious, if we like to use the word, in this larger sense. We should prefer to call it spiritual.

Finally, Indian art is not the embodied assemblage of individual reactions, but the aggregate of the racial experience and vision. The supreme examples of Indian art are the outcome of communal rather than of individual effort. (The Black Pagoda situated on a desolate plain near Puri, miles away from any stone quarries, is, like the Cathedral of Chartres, a remarkable example of communal artistic creation. So, also (Fig. VI), the Temple of Bhuvaneshwar.) This is seen from the fact that

we scarcely know the name of a single sculptor or painter of the great periods. Indian masterpieces have remained anonymous, simply formed, as it were, by the sad alluvial deposits of ages of faith. Among Hindu artists there was a coalition of brains, a welding together of spiritual apprehensions, dim as twilight, tenuous as moonbeams. Society, not the individual, is the great originator. This is equally true of the West also, though not generally admitted. However this may be, personal idiosyncrasy, vagary and eccentricity are ruled out in India. There, the attempt has been made to combine in an undifferentiated whole the subjective and objective phases of experience. (The Hindu dance is a miracle of this interfusion.) Hence, although Indian art is hedged round with laws as fixed as those of the Medes and Persians, it has not suffered thereby; for these laws have been made not by pundits and academics, but by the collective vision of the finest and wisest minds of the race.

N.B.—All the photographs are reproduced by the courtesy of the Indian Railways Bureau, 57, Haymarket, London.

OLD DEVONSHIRE HOUSE BLOOMSBURY

BY BENTON FLETCHER

HOLBORN is not a locality where visitors to a museum expect to climb stairs which, in the days of the Merry Monarch, were tiptoed by midnight elopers and roughly trodden by horses' hooves. Nor does one look in museums for a bolt-hole or secret shafts. Old Devonshire House, formerly near to a famous cockpit and a notorious duelling-ground, boasts of its secret shaft, its bolt-hole, and original staircase associated with romantic legends of love and deeds of daring.

Shortly after the Great Fire of London the 3rd Earl of Devonshire, who lived on his country estates, erected Devonshire House for his more famous son, Lord Cavendish of Hardwick, M.P., who championed the cause of Prince William of Orange and the Princess Mary by holding meetings here with the Dutch emissaries. He was rewarded for his zeal with advancement in the peerage as Marquis of Hartington and Duke of Devonshire.

This XVIIth-century house, the only one of its name built by the Cavendish family, remained the residence of distinguished persons for sixty years, but during the XVIIIth and XIXth centuries it degenerated into a quack doctor's establishment and finally a tenement. Nearly forty individuals were at one time accommodated within its panelled walls, rough wooden partitions dividing up the larger apartments for privacy. When purchased by the writer in 1934 most of the rooms were occupied by "controlled" tenants exempt from evacuation. This dilapidated property was reconditioned and made habitable within the year.



STONEWARE BUST

By COAD, of Lambeth



EARLY XVIIth CENTURY OAK STOOL, with carved
Coat of Arms

In 1937 the National Trust Act of Parliament became law, and by it owners of historic or architecturally notable properties were enabled to present them to the National Trust when provided with endowment for upkeep. Advantage was taken of the Act, Old Devonshire House being the first residence in Britain given to the Trust, subject to the new conditions by which the giver has the right of residence upon the property. The contents of the house were included in the gift for preservation and enjoyment by the public.

Old Devonshire House is a museum in itself. The entrance door and doorway, the hall and wainscoted rooms would form interesting features in any exhibition. The house is said to be the only remaining example designed for "streets and lanes of note" as shown in the Building Act of 1667, compiled by Sir Christopher Wren.

The interior is wainscoted on three floors. The hearths are of Derbyshire marble, probably from the owner's quarries. Beneath a carved architrave, supported on fluted pilasters, the front door, still swinging on original hinges, was made from carefully selected red mahogany and is reputed to be the earliest example of this American wood fashioned in Britain, due to the fact that the builder's great-grandfather purchased a Virginian forest in 1612. From the hall a depressed archway with carved lions' heads and other enrichments leads to the "dog-leg" staircase of uniform hand-rails and balusters

OLD DEVONSHIRE HOUSE, BLOOMSBURY



OLD DEVONSHIRE HOUSE—Entrance Hall and Staircase with view of Courtyard

throughout its ninety steps. The lofty walls of the principal floors are wainscoted in tall panels of pine projecting from bold bolection mouldings. The inner corners of the small back rooms are occupied by a secret shaft running from the flat roof to the basement, five floors below.

Old Devonshire House is again a private residence. The furniture, mainly XVIIth century, is in its accustomed place and in daily use. Many of the pictures are portraits of former residents or contemporary British composers. Lord Cavendish and his friend Lord Russell whom he helped to escape from justice, are both represented. His diary tells us that Samuel Pepys came to the house to collect a mourning ring and then sought consolation in the neighbouring Duke's Theatre. Dr. Pepusch, too, whose ode to the 1st Duke of Devonshire is frequently performed here on contemporary instruments. Henry and Daniel Purcell share the honours with Handel, who composed a hunting song for the Legh family, who rented the house.

The oil paintings include an important altarpiece by G. C. Procaccio (1545-1628), one of a series painted for churches in Milan and the only work of his in England, and a XVIth-century St. Cecilia is represented at the organ. A carved oak beam from the XIVth century ancestral home of the Cavendish family at Cavendish, Suffolk, now rests above the kitchen fireplace.

FURNITURE AT OLD DEVONSHIRE HOUSE

There are a dozen varieties of XVIIth-century tables, the earliest being one of long "refectory" form with separate board resting on a stout oak frame in the kitchen; there is a high-back settle, rough armchairs and a quantity of domestic utensils displayed on dressers and shelves in this raftered basement room. The early tables include a "draw" table and two of flat rail and baluster construction; a mid-century specimen with pine top and several of later date; a couple of small tip-up "coach" tables and a "spider" leg satinwood example. A fruit wood oblong table and one of walnut complete the list.

CABINETS AND CHESTS

There are inlaid walnut tall cabinets with double doors and nests of drawers concealing ingeniously devised secret places, some with pull-out writing boards;

also a small Dutch ebonized example with pillar and mirrored niche for statuette, and an Arab money-box decorated with ivory, silver and turquoise. The chests include an Early German travelling chest with elaborate wood inlay on the drawers and flap; one with poker-work on the front and lid, and others of various construction and design, including a "mule" chest. There are chests of drawers on stands with original iron handles and an early oak tallboy showing nearly thirty original chased brass fittings.

CHAIRS

Nearly fifty XVIIth-century seats, stools and chairs are in daily use; these last are mostly high-backed, armed and cane-seated. The Nell Gwynne small chair is carved with her head and that of her son, both wearing the royal crown. Early examples are of heavy oak, elaborately carved with the Scotch thistle, crests and scrolls, later ones being mostly of walnut. There are several small stools differing in design, a day-bed of unusual construction, and other seats and chairs covered in silk brocade. Persian rugs are on the floors.

MUSICAL COLLECTION

To complete the list of contents there are the keyboard musical instruments ranging from the XVIth to the XVIIIth century. The earliest dated example is an Italian virginal, inscribed "Marcus Siculus Faciebat MDXXXX." It is made of cyprus wood with boxwood keys and a gilt-metal "rose" of Gothic design. Another example and two clavichords have similar keys with carved fronts. A virginal of English make is of oak and decorated with the Tudor coat of arms and later paintings of landscapes and gaily dressed figures. Half a dozen London-made harpsichords date from 1752 to 1777. Some are by Kirkman and others by Schudi. Three are double manual instruments with several stops and pedals; two are fitted with "swells" for giving variety of tone. Hurdy-gurdies, a lute and guitars hang from the walls.

Old Devonshire House musical instruments are kept in playing order and are played upon daily by students. They are frequently lent for public performance in Westminster Abbey, and in churches and halls around London, where the demand for them is steadily increasing. Concerts and lectures are given at frequent intervals in this busy centre of ancient music.



CHESTNUT XVIIIth CENTURY DORY BED, with laced canvas seat



LATE XVIIIth CENTURY WALNUT LONG STOOL

THE ST. GEORGE OF STOCKHOLM. A MASTERPIECE OF LATE GOTHIC SCULPTURE. BY S. F. A. COLES



Full side-view of the complete St. George group, showing also the rescued princess with pet lamb on a separate pedestal. The work was carved in wood for the Storkyrkan by Master Bernt Notke, a Lubeck craftsman, in 1489

THE STORKYRKAN, or "Great Church," the oldest existing religious structure in Stockholm, is built on the crest of the rise dominating the small island on which the Capital originally arose in the later Middle Ages. Here, in contrast to the broad and stately streets and boulevards across the water where the massive red tower of the Town Hall soars into the sky, the thoroughfares are narrow and cobbled, the houses flat-fronted and sheer, not a few of them bearing exactly the same aspect as they did centuries ago: and some with historic cellars like the Gyllene Freden, where the XVIIIth century poet Bellman (the Swedish Burns) sang most of his popular lyrics for the first time, and where to-day may be enjoyed some of the best cooking in Stockholm preceded by a *snaps* calculated to scorch the most hardened interior.

On this small island, situated at the head of the famed Archipelago, inhabited since the days of Birger Jarl and geographically the navel of Sweden, cluster a group of buildings of the greatest architectural splendour. Most conspicuous of all is of course the extraordinarily massive and imposing Royal Palace, built to the designs of Nicodemus Tessin between 1690 and 1754, where Jean

Baptiste Bernadotte, Marshal of France and Prince of Pontecorvo, took up residence when he succeeded to the Swedish crown in 1818 at the invitation of the Riksdag, and where King Gustav lives when in Stockholm. Less conspicuous but of even greater architectural excellence is the House of the Knights, an Assembly Hall of the Swedish Nobility, a *chef d'œuvre* in Dutch Renaissance style, as fine as the Mauritzhuis at The Hague, which it closely resembles, and the handsomest XVIIth-century building in perfect preservation in the Capital. On a rise to the right of the Assembly Hall is the Riddarholm Church, the Royal Pantheon, where rest the kingly warriors Gustavus Adolphus and Charles XII; on the hill on the other side stands the Storkyrkan, its tapering spire thrusting high above the surrounding houses as it is shown doing in the early pictures of Old Stockholm. . . .

The interior of the Storkyrkan is ornate as Bavarian baroque, adorned with immense silver chandeliers and a massive gilt pulpit and gilt throne on each side of the nave: for the kings are crowned in this church. There is one corner of the church, however, to the left of the high altar, which bears an austere beauty of its own



Detail of the St. George figure. Note the treatment of the hair and the consummate modelling of the armour

strikingly in contrast to the rest of the interior. Here slender red-brick columns rise above rows of worn, armorial tombstones, and a delicate arch frames the gorgeous rose-window. In this appropriate setting the civic authorities have placed for citizens and visitors to admire one of Sweden's greatest artistic treasures, the St. Görans monument, the most interesting sculpture executed in Sweden before the Renaissance and a superb masterpiece of the mediæval wood-sculptor's skill, carved for the Storkyrkan by one Master Bernt Notke, a Lubeck craftsman, in 1489, at the order of the Lord Protector Sten Sture, in commemoration of his defeat of the Danish troops at Brunkeberg in 1471.

In this exuberant work of art the dual idealistic and realistic purport of mediævalism is fully expressed. The group, seen either from the front or one of the side views, is startling in its vibrant strength and highly graphic animation.

This Storkyrkan St. George wears a helmet like a crown from which two immense ostrich plumes are flung into the air by the sudden and abrupt check in the charge, and a complete suit of battle-armor (by the style of it from an Augsburg armourer's smithy) with every bolt and join perfectly moulded. The knight's left hand reins in with ease his dappled grey mount which, decked out in all the ornately gorgeous harness-trappings of the age of chivalry, rears spiritedly above the evil and truly terrifying figure of the dragon. Rising in the stirrups to his full height St. George lifts his right arm to its ultimate reach while a mailed right hand grasps a long Damascus sword with which the knight is about to cleave the skull of the prostrate but still dangerous adversary.

The noble figure of the horse, with its staring, blood-shot eyes and dilated nostrils, from which one can almost feel the hot breath pumping, recalls in a moment those horses' heads by Phidias rising from the sea from the



Close view of the separate figure of the rescued princess, in an extremely fine state of preservation. Note the exquisite design and folds of the dress, and the small panel showing a building scene

unconquerable will, seems to demonstrate in a single moment of time the whole Christian concept of the power of Good over Evil. In this spirit Lepanto was won and the Holy Sepulchre freed; such a quenchless spiritual vision as is here crystallised kept the light of faith burning through the Dark Ages and later gave birth to the Gothic miracles of Chartres and Burgos, Wells and Ulm! . . .

The panels round the pedestal-base of the group represent, with brilliant verve and realism, episodes in the life of St. George; while to the right of the chief group stands the pendant sculpture of the rescued Madonna-like princess who kneels with blonde tresses streaming down her back as she raptly prays for the safety of her heroic deliverer. A small carved panel below the kneeling figure depicts a mediæval building scene, the style bearing a marked similarity to the carvings by the elder Syrlin in the choir of Ulm Cathedral.

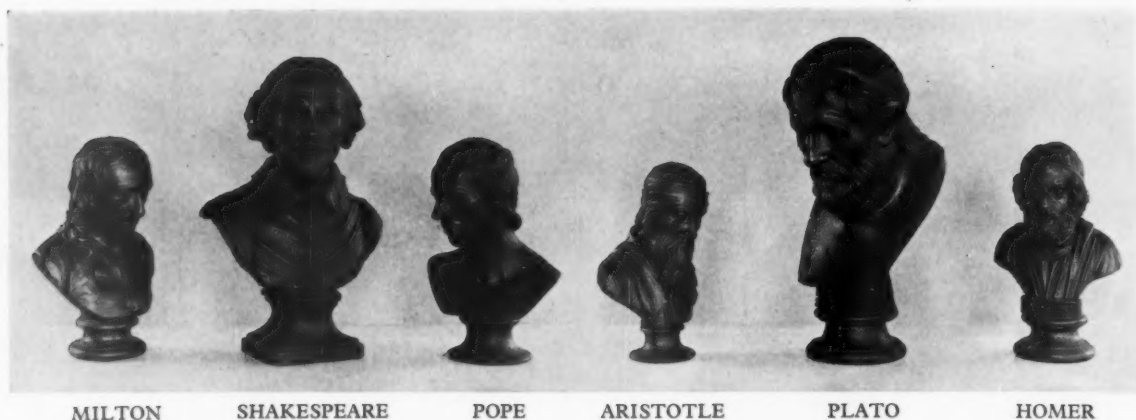


Detail of the head of the vanquished dragon, the body in mottled green, the tongue in red

THE ST. GEORGE OF STOCKHOLM



A striking side view of the ST. GÖRANS MONUMENT, showing the horse rearing above the writhing mass of the dragon and, in the foreground, one of the monster's victims



EDWARD GIBBON AND HIS CIRCLE PORTRAYED BY WEDGWOOD MEDALLIONS AND BUSTS BY JOHN THOMAS, M.A.

EDWARD GIBBON, whose bicentenary was celebrated last year, will go down to posterity as the author of the classic "Decline and Fall of the Roman Empire." Despite carping criticism, this *magnum opus* of Gibbon remains a faithful portrait of an epoch in European history, and displays scholarship, as well as literary genius. Dr. William Smith, the learned editor of Murray's 1854 edition of Gibbon's masterpiece, states: "It is perhaps not too much to say that 'The Decline and Fall of the Roman Empire' is the greatest historical production, whether in ancient or in modern literature." Then, seeking support, or rather confirmation of this definite British opinion, Dr. Smith adds the authoritative weight of a foreign historian: "And at all events few will be found to demur to the justice of Niebuhr's opinion, that 'Gibbon's work will never be excelled'."

But for ten persons who have waded through the voluminous tomes which came from Gibbon's pen as a historian, there are hundreds, if not thousands, who have been charmed by Gibbon's slender volume on a subject which he knew more intimately than his vast erudition on Rome. That subject was himself, which he tried to reveal in his famous "Autobiography." Oliver Smeaton,



JOSIAH WEDGWOOD, F.R.S.

in his introduction to Everyman's Edition of "The Autobiography of Edward Gibbon," states: "If Gibbon's 'Decline and Fall of the Roman Empire' now justly takes rank in the domain of history among those select masterpieces of genius to which the common consent of succeeding epochs has assigned a place not to be disturbed by later criticism, his autobiography in its own department, may claim as a work of art, a station little less distinguished."

These "memoirs of my life and writings," which Gibbon started to write in his fifty-second year and which were left uncompleted when he died in 1794, were produced posthumously by his friend Lord Sheffield, under the title of "Autobiography of Edward Gibbon." It is a faithful "self-portrait" of a literary lion of the XVIIIth century. One must permit a literary artist as much

liberty as a painter or sculptor. He must have his own choice of what to present or what to suppress concerning his subject—himself—in an autobiography. He must talk of himself, even to the extent of being criticised as a vain egotist. To heighten his estimate of himself, he must write of others—his ancestors and his contemporaries. His "Autobiography" is more than a masterly biography of himself, it is a miniature biography

EDWARD GIBBON AND HIS CIRCLE PORTRAYED BY WEDGWOOD MEDALLIONS AND BUSTS



1 DAVID GARRICK
2 DR. JOSEPH PRIESTLEY, F.R.S.

3 SIR WILLIAM HAMILTON
4 JACQUES NECKER

A P O L L O



1 ADAM SMITH
2 MISS FRANCES REYNOLDS

3 SIR WILLIAM HERSCHEL
4 EDWARD GIBBON

EDWARD GIBBON AND HIS CIRCLE PORTRAYED BY WEDGWOOD MEDALLIONS AND BUSTS

of his intimate circle of friends, and sometimes of his rivals and bitter enemies. His "Autobiography" is a literary salon of portraits—of Edward Gibbon himself as the centre of a wonderful galaxy of eminent XVIIIth-century contemporaries. Fortunately for connoisseurs and collectors there lived in the XVIIIth century a contemporary of Gibbon who has preserved for us in his ceramic medallions faithful portraits of Gibbon and his circle. These Wedgwood masterpieces we shall examine and comment upon in the setting given to them in Gibbon's epic autobiography.

Wedgwood, in his inimitable blue and white jasper medallion, has left us a fine portrait of Gibbon. His obesity of body is betrayed by his full face and double chin. He has been described as being "prodigiously fat, enormously top-heavy, and precariously balanced upon little feet, upon which he spun round with astonishing alacrity." The portrait by Wedgwood depicts him as well-dressed as any XVIIIth-century gentleman in wig and fashionable necktie. It is unkind to state that he "overdressed to supply the dignity which nature denied him." There is a quiet, almost feminine, dignity in the features of Gibbon. This Wedgwood medallion of Gibbon apparently was a later portrait than that of Henry Walton's painting now in the National Portrait Gallery. The medallion portrait has a striking resemblance to the painting made by Sir Joshua Reynolds in 1779, and later engraved for his "Decline and Fall" when published in 1788.

Indeed, knowing the personal friendship between Gibbon and Sir Joshua Reynolds, and the close co-operation between Josiah Wedgwood and Sir Joshua Reynolds, it is quite possible that this Wedgwood medallion of Gibbon is either based on a model prepared by Reynolds to be executed by Flaxman, or it may have been modelled by Flaxman himself from Sir Joshua's painting of Gibbon. An illustration that appeared in the "European Magazine" of April



LOUIS XVI

passion the union of desire, friendship, and tenderness, which is inflamed by a single female, which prefers her to the rest of her sex and which seeks her possession as the supreme or the sole happiness of our being. I need not blush at recollecting the object of my choice; and though my love was disappointed of success I am rather proud that I was capable of feeling such a pure and exalted sentiment."

Gibbon certainly would have agreed with the poet Tennyson: "'Tis better to have loved and lost than never to have loved at all." His lady love was a Mademoiselle Susan Curchod, whom he met at Lausanne. Gibbon's father "would not hear of this strange alliance," continues Gibbon, "and that, without his consent, I was myself destitute and helpless. After a painful struggle I yielded to my fate." Continuing in the style of a literary genius, Gibbon dismisses the episode by writing: "I sighed as a lover, I obeyed as a son."

Thus Gibbon by his action and epigram confirms the opinion expressed later by that witty French writer Madame de Stael—the daughter, strangely enough, of Susan, who later married. She wrote: "Love, which

ist, 1788, and engraved by J. Sewell, is practically a replica of the Wedgwood medallion. The details are almost identical, except that the portrait in the magazine faces in an opposite direction to that on the medallion, which would naturally result from the method of engraving. Wedgwood, for celebrity portraits of the calibre of Gibbon, would probably employ Flaxman to model an original portrait, from which his craftsmen at Etruria could work.

Though Gibbon died a bachelor, in his frank "Autobiography" he not only admits but rather prides himself on his one love affair. Let the inimitable Gibbon record the tender episode: "I hesitate from the apprehension of ridicule when I approach the delicate subject of my early love. . . . I understand by this



SIR JOSHUA REYNOLDS, P.R.A.

is only an episode in the life of man, is the entire history of woman's life." Susan Curchod became the wife of one of Louis XVI's most famous Finance Ministers—Monsieur Jacques Necker. Gibbon speaks of him as: "A rich banker of Paris, a citizen of Geneva, who had the good fortune and good sense to discover and possess this inestimable treasure." This Wedgwood medallion of Necker is a beautiful example of the kind of portrait that was popular in France amongst the nobility before the French Revolution. So also is the fine portrait of Louis XVIth, even better than either that of Gibbon or Necker. Gibbon was a great admirer of Louis, and may have been introduced to his Court by the Necker family, with whom he kept up a most friendly connection. What a pity that Wedgwood did not provide us with a portrait medallion of Madame Necker (Gibbon's Susan) or her more brilliant daughter—Anne, later famed as Madame de Stael, "one of the most remarkable personages of a remarkable age"!

Sir Joshua Reynolds was more than the President of the Royal Academy who honoured Gibbon by painting his portrait. Gibbon calls him "my friend Sir Joshua Reynolds." Wedgwood has given us a faithful portrait of Sir Joshua in this jasper medallion. An equally charming medallion is that of Miss Frances Reynolds, Sir Joshua's sister, who entertained his friends—among them Gibbon—at his London house. The two cameos are by Flaxman himself. Apart from their literary pursuits in common, Sir Joshua and Gibbon had a bachelor affinity as well!

Gibbon had a varied career, though a dependent one till the death of his father in 1770. He writes of

this event: "I had now attained the first of earthly blessings—independence . . . each year the circle of my acquaintance, the number of my dead and living companions, was enlarged. . . . I was chosen a member of the fashionable clubs, and before I left England in 1783 there were few persons of any eminence in the literary or political world to whom I was a stranger." At the Literary Club, formed in 1764 by Sir Joshua Reynolds "to give Dr. Samuel Johnson unlimited opportunities of talking," Gibbon met "a large and luminous constellation of British stars," states his patron, Lord Sheffield. He had the remarkable ability of making firm friends as well as enemies—to quote Leslie Stephen: "Gibbon was a most amiable friend . . . though a very unromantic lover, a lukewarm patriot." We can only select here examples from various walks of life of Gibbon's friends—immortalised, for the admiration of connoisseurs and collectors, in Wedgwood's jasper medallions. There was David Garrick, the doyen of the stage in his day. This medallion is from a sulphur model supplied by James Hoskins in 1773. Wedgwood himself was a great admirer of Garrick—a fellow Staffordian. Adam Smith was an active figure in this Literary Club, and Wedgwood's portrait medallion by Tassie is one of the best extant of the now famous author of "The Wealth of Nations." Sir Joshua Reynolds and Edward Gibbon, if not at the Literary Club, in their private houses, or the precincts of the Royal Society, adjacent to the Royal Academy and the learned headquarters of the Antiquarian Society, met the leading scientists of the day. Among those would be Sir William Herschel, F.R.S., whose medallion by Flaxman is one of his best made by Wedgwood.



JOHN FLAXMAN



SENECA

VOLTAIRE

ROUSSEAU

There are two more personalities immortalized, either as friends, or bitter foes of Gibbon, in Wedgwood's medallions. Sir William Hamilton, Britain's plenipotentiary to Naples, helped Gibbon in his studies and interest in Roman history, as much as he helped Josiah Wedgwood in Etruscan art. Dr. Joseph Priestley, much as he admired Edward Gibbon personally, crossed swords with him over certain religious matters in his history of the "Decline and Fall of the Roman Empire." Dr. Priestley hit hard, but the gentlemanly Gibbon states: "I declined the challenge in a letter, exhorting my opponent to enlighten the world by his philosophical discoveries. . . . Instead of listening to this friendly advice the dauntless philosopher of Birmingham continued to fire away his double battery."

But Wedgwood did more for Gibbon than immortalize his circle of friends in his portraits! In 1787, when Gibbon came back from Lausanne to see his publisher about the issue of his last volume of "The Decline and Fall of the Roman Empire," he was accompanied by William de Severy, who made several purchases at Josiah Wedgwood's London warehouse. These purchases consisted of twelve busts to adorn "his chosen library of between six and seven thousand volumes." The twelve busts were carefully packed and accompanied Gibbon and Severy when they returned to Switzerland in 1788. We are very fortunate in being able to reproduce photographs of replicas of these famous Gibbon-Wedgwood busts.

First and foremost we note the historian of the Roman Empire must have his Ancients—Homer, Aristotle, and

Plato, in whose writings he was soaked, to appreciate his Roman giants Cicero and Seneca. Gibbon's admiration for the Ancients did not preclude his admiring the English muses, Shakespeare, Milton and Pope, to the study of whom he owed no little of his magnificent style and power of telling phrase.

The spirit of inquiry and the thorough scientific outlook of the XVIIIth century could never be better represented in Gibbon's library than by the bust of Sir Isaac Newton—the Einstein of his day. As an ex-M.P., Gibbon could have no better embodiment of the dominant political philosophy of the day than John Locke.

But the very fact that Gibbon had decided to choose Lausanne for his retiring spot emphasized the cosmopolitan character of the man. Indeed, Gibbon was not only a famous Englishman—he was a famous European, with an international reputation. English was his native tongue, but French was his adopted and second language. So naturally Wedgwood was commissioned to supply Gibbon with busts of two of the greatest French contemporaries of Gibbon—Voltaire and Rousseau.

What a fine gallery of philosophers, poets, historians, statesmen and scientists, these basalt busts of Wedgwood provided for Gibbon's library. What a Mecca to Gibbon-lovers this library would be to-day in Lausanne, if it had been preserved intact! Gibbon might well bring his memoirs to a close, with a loving reference to his Wedgwood-bust adorned library: "And few men of letters, perhaps in Europe, are so desirably lodged as myself."

ENGRAVED HORN MUGS

BY THOMAS W. BAGSHAWE, F.S.A.



Fig. I. No. 1.—DECORATION BY LIGHT CUTTING WITH A SHARP TOOL.
No. 2.—DEEP GOUGING

THE collecting of old horn drinking mugs should appeal to those who have a collecting instinct and a slender purse. To begin with they do not take up much room, and if at the end of a lifetime a collector has secured fifty different examples he will have done well. Their cost is trifling. The joy really lies in the lengthy hunt to find examples.

Horn has been employed for making numerous articles, such as combs, buttons, shoehorns, stay-busks, snuff-boxes, ink-horns, drinking cups and mugs, spoons, shot and powder horns as well as handles for knives, walking sticks, whips and so on. It was also used in sheet form on children's horn-books, and until comparatively recently as a substitute for glass in lanterns. Its utility has long been appreciated.

The Worshipful Company of Horners, whose Charter was granted by Charles I, is one of the most ancient of the corporate bodies.

Horn Fair was an annual fair granted by Henry III (1268) for three days, viz.: the eve, the day, and the morrow of Trinity, for the sale of winding horns, horn cups, and other vessels or implements made of horn. This fair was abolished in 1872. At Horn Fair it was usual for all persons to wear some horn ornament, generally on the headgear.

The chippings and shavings from the horners' workshops were sold to the farmer for manure. Ellis, in his *Husbandry*, published in 1772, referring to horn shavings, informs us that: "Of these there are two sorts sold by the horners in London, or those who,

out of ox's, cow's and bull's horns, make combs, ink-horns, and a hundred other sorts of utensils and knick-knacks, most of whom live in Petticoat Lane, near Whitechapel, London."

Mugs made of this material must have been in common use among the agricultural workers of the latter end of the XVIIIth and first half of the XIXth centuries. They would have been cheap to purchase and could withstand a good deal of hard wear. In addition the owner could, if he desired, ornament his mug with a design carried out by himself or a professional. It seems to me that the latter was usually the case, since the standard of artistry is in most cases rather too high for amateur work. This may conceivably have been executed by itinerant country artists.

I cannot find out much of where in this country horn mugs were made, or who was responsible for their manufacture. Bewdley, in Worcestershire, was at one time the principal town for horn-working. Combs and drinking cups were manufactured there. The last worker in this material ceased work some twenty years ago. Even at that time a lot of the best horns were imported from abroad.

The mugs were usually made of part of a bullock's horn, the bottom being formed by a round plate of horn fitted in a groove.

The earliest example I have seen is one in Glasgow Museum from the Rae Collection. It is decorated with engraved ornament (thistles, etc.) in panels, and is inscribed "James Johnson 1677." The next, a hunting

ENGRAVED HORN MUGS



Fig. II. (1) LIFE ON A FARM. (2) SCENES FROM BUNYAN'S "PILGRIM'S PROGRESS." (3) A CRICKET MATCH

scene with the "kill," is named and dated "SUCH 1714." J. E. Hodgkin, in his *Rariora*, mentions among his silver-mounted specimens one bearing the hall-mark of 1803.

There are three methods of producing the decoration on the horn. Fig. I shows the two common methods. No. 1, a view of ships and a lighthouse, was decorated by light cutting with a sharp tool, the horn being slightly raised where the cuts are made. No. 2, which shows a man rowing, is decorated by deep gouging out of the horn. A third type, decorated with ordinary engraving, occurs, but mugs treated in this fashion should be looked on with suspicion.

The mugs may roughly be classed under various subjects—commemorative, sporting subjects, inns and coaching, farming, rural life and sea scenes.

Of the commemorative ones the most interesting I have seen is one illustrating scenes from Bunyan's "Pilgrim's Progress" (Fig. II, No. 2). It has silver bands round the top and bottom. On the right of the Cross, Christian the Pilgrim ("PILGRIM" is engraved above him) is about to enter the gate of the Celestial City (above which is engraved "CELESTIAL CITY"). On the left side of the Cross, Ignorance with Vain-hope's boat at the back of him is about to be carried away by the two Shining Ones. In the background is the City of Destruction on the other side of the River of Death.

One in Glasgow Museum, which is decorated simply and has a metal handle, belonged to John Gemmell, who was transported to Jamaica during the covenanting persecutions.

Fig. IV is an unusual example in that it has different scenes on the back and front. The scene illustrated is one of the "THAMES TUNNEL, WAP, EN" (Wapping entrance), that on the opposite side is a domestic scene of a rather bored-looking couple standing arm in arm outside a house, above which are the initials

of the former owner, J :: H :: B, an ancestor of the present owners.

The Thames Tunnel was constructed by Brunel between 1824 and 1843 to connect Rotherhithe and Wapping. The mug must, therefore, date about 1843. The view may have been worked up from the medal which was struck to commemorate the opening of the tunnel or a contemporary print.

Other mugs I have seen are commemorative of the Peninsular and Crimean Wars.

Sporting subjects were naturally popular, and they lent themselves to attractive treatment, particularly where the subject could be dealt with in a spiral fashion, as with a fox hunt, stag hunt or horse race. The mug illustrated in Fig. VII is a hunt. Master fox, closely followed by a pack of hounds, is racing towards a farmhouse. Next follows a huntsman, then a gentleman farmer, and lastly two huntsmen. At the top of the mug, alongside the road, there are two houses, a windmill and a stile. It is a little amusing to see how the whole procession, including the unfortunate fox, follows the road in an orderly fashion. Some of the attraction of the engraving is destroyed by dark patches in the horn.

A mug in Mr. Steele Elliott's Collection has a similar hunting scene, but with the additional feature of a huntsman with raised hat forming a foreground. The name of the owner is also inscribed, R :: SMITH, 1822.

In the same collection is a stag hunt arranged in spiral fashion, the stag being followed by a pack of hounds and three huntsmen. The owner's name, I :: BIRD, is engraved on it.

The fishing scene (Fig. III) on an example in Aylesbury Museum is, indeed, attractive. Two men are fishing by the side of a stream, while a third stands ready with a net to land the catches, for each has a goodly-sized fish (proportionately about 3 ft. 6 in. long!) at the end of his line.

A P O L L O



Fig. III. AN ENTHUSIASTIC FISHERMAN



Fig. IV. VIEW OF THE THAMES TUNNEL



Fig. V. SPORTSMEN AT AN INN



Fig. VI. SHEEP-SHEARING

HORN MUGS

ENGRAVED HORN MUGS

The inn scene in Fig. V appears to belong to the late XVIIIth century. Outside a pretentious inn three sportsmen, tired and hot from their day's shooting, are resting. The gamekeeper, well loaded with game, is mopping his brow and looking rather enviously towards the table where his masters are refreshing themselves.

Another mug of this type but of a little later date has a sportsman standing with his two dogs by a stile, firing at a nye of five pheasants, one of which he has hit.

I have only met with one mug illustrating cock fighting. It is decorated in the same way as that in Fig. I, No. 2, the figures being heavily cut in a thicker horn than usual.

Cricketing subjects are always interesting. The match engraved on the mug in Fig. II, No. 3, has considerable charm. There appear to be only seven fielders in addition to the bowler and two batsmen. The clothes and hats are tinted with colour, which is occasionally used in the decoration. The mug seems to be of late XVIIIth-century date.

A mug with similar subject in my own collection is deeply cut, and has simply a beaver-hatted wicket-keeper and batsman, who is waiting to receive a large ball.

The rowing match on the mug in Fig. I, No. 2, is deeply cut in opaque horn. Both rowers are wearing beaver hats.

A coaching scene I have seen shows a travelling chariot, to use its correct name, approaching the Sun Hotel. The chariot and the style of the hat on the woman riding beside the coachman set the date as about 1826. Both inn and coach are colour tinted.

A good example of a farming scene is that in Fig. II, No. 1. In this a farmer, who is standing in front of his thatched farmhouse, surveys his men at work. One, bending under the weight of a sack, is making for the farm. The ploughman and his boy are rather more busy than the labourer, who is having "bever time" on the top of a cartload of straw.

I have also seen a mug on which is engraved a milkmaid with her pails suspended from a yoke, wending her way from the farmhouse to the cowshed. Round the top of the mug is

T :: A :: P :: C

A :: PRESANT FROM T :: C

The sheep-shearing scene (Fig. VI) shows two women each shearing a sheep while a young man is carrying another to the farmer. In the tree above the farmer two pigeons or doves are coquetting regardless of the affairs taking place below them.

The scenes illustrating rural life are, perhaps, the most entertaining of all. One is a picture of a young man asking a carpenter for his daughter in marriage, whilst she is having her fortune told by a woman, from whose mouth issue the words :

YOUR FORTUNE IS SO GOOD YOU SEE
THAT LOADS OF CORN WILL COME TO THEE.

The owner of the mug was W. A. GREEN. It is dated 1822. The present owner is Mr. R. S. W. Andrews, who has a large collection of horn mugs, including many rarities. Another one in his collection shows a laundress, Mary Davies, at her wash-tub while her daughter is hanging out the washing on the line. Yet another shows us Esther Davies, perhaps the sister, plying her needle. Some of her completed dresses are shown on the mug. Both these are of fairly late date.

The last subject—sea scenes—is represented by the mug shown in Fig. I, No. 1. There are ships and a lighthouse. As the first lighthouse (the Eddystone) was not built until 1758–60 the mug must date after this. The wording is :

EVEIL. BE. TO. THEM.
I
THAT. EVEL. THINK.
C :: W

In size the mugs vary from 4½ in. tall to 3 in.; the diameter at the top varying from 2½ in. to 2¼ in.

In this article there is no room left to describe all the other interesting objects which have been made of horn. The stay-busks, snuff-boxes and children's horn-books deserve more than a cursory remark, and so detailed descriptions of them must wait until some later article.

I am indebted to the Misses Buckmaster, Mr. J. Steele Elliott and Aylesbury Museum for permission to reproduce examples of mugs in their possession.



Fig. VII. A HUNTING SCENE

HORSE AMULETS IN SYMBOL AND HERALDRY

BY ERNEST MORRIS

OF late years there has been a revival of interest in horse brasses, especially those used upon the face and martingale. These used to be looked upon by the majority of people as mere "decorations," usually to be worn on gala and parade days. They have, however, a far deeper meaning, and must be looked upon as "amulets" originally worn either as a protection against evil, or as charms to ensure good luck.

It is only in comparatively modern times that they degenerated into mere decorations, becoming in many instances "badges" of families, corporations or districts, and were even employed as "trade-marks." Thus from the first few simple magical signs and symbols there have developed many hundreds of patterns and designs, causing the original meanings and usages of these amulets to become somewhat obscured. In the following, therefore, some of the most common designs found in horse brasses are accounted for.

The belief in the *Evil Eye* is practically universal and almost as common to-day in some countries as it was in olden times. Its origin is lost in antiquity, but we find allusions to it in records going back 4,000 years. The ancient Egyptians were in fear and dread of it, and the Assyrians and Babylonians recognized its power and did all they could to avert its influence. The Greeks and Romans were in constant terror of it, and used every known means to protect themselves from its baleful power. Not only human beings, but domestic animals of all kinds were believed to be susceptible to the dreaded power. Man thus began to look for some antidote or method of protection from its dire effects, and from earliest times employed charms and amulets in which he had faith for this purpose. Thus for centuries these charms and amulets were used in all countries, and took the form of the moon or crescent, the wheel, lion, dog, serpent, &c. In Turkey the "evil eye" is still dreaded, and among other devices, horses are often covered with blue charms to attract attention and divert the sinister influence. In some Eastern countries to-day motor cars have a blue line round them for a like purpose!

The traditional power of the *horse-shoe* to avert evil and witchcraft probably had a twofold origin. First, on account of the metal of which it was composed, and,

second, because of its shape, which being roughly a *crescent* is, therefore, a lunar symbol of peculiar power. The lunar symbol is still more ancient, and the *crescent* or horned moon, a symbol of the moon goddess, was

believed to be a most powerful protection against the "evil eye," and witchcraft generally. Charms and amulets like the moon on the camels' necks, mentioned in the Book of Judges (chap. VIII, v. 21), were placed on animals, and we have a relic of the tradition in the brass charms still seen decorating the harness of our horses to-day. A great many designs in amulets now used are variations of the *Sun* motif. Some show the face of the sun surrounded by rays, more commonly we find some form of radiating device. Many appear like *Stars*, roses, or merely patterns which are degenerate forms of solar origin. In "Sacred Books of the East" (Vol. 26, p. 115) it states: "... on the front of this (the horse) there is a golden ornament whereby it is made in the image of him that

burns yonder (the sun)." Sun worship, of course, is found all over the East, from which almost all the older designs have come. The amulets of the *Heart* acted not only as a protection of the physical heart, but also gave life to the man or beast to whose body it was attached.

The *Lotus* was regarded as the sign of the mother, the female creator, and was the symbol which embodied the mystery of life. Among the Hebrews there has been belief in amulets from early times, and they often took the form of the crescent moon. In India the belief in amulets is common, and Tibetans employ them extensively. Charms used by Arabs are chiefly Gnostic or Hebrew in origin. *Solomon's Ring*, which was said to possess a variety of occult powers, is celebrated in Arabian Legends. His seal and the hexagonal star are also believed to have powerful magical properties. The *Knot* and *Shell* are fairly common patterns, both being among the eight Buddhist emblems of happy augury. The *Key* pattern, which is found in the East from Greece to China, and the *Scroll* pattern of ancient Crete are both seen in horse brasses. Animals and birds are commonly met with on these brasses, and must be looked upon from both a symbolic and heraldic aspect. Thus the *Horse* itself is regarded as the emblem of courage and generosity. In the Roman catacombs it ordinarily denotes the swiftness of life. *Horse-shoes* are



AMULETS OF THE SUN, MOON, HEART, LOTUS, FLEUR-DE-LIS, MASONIC, SHELL and MALTESE CROSS

HORSE AMULETS IN SYMBOL AND HERALDRY



SECTION OF THE COLLECTION OF AMULETS, ETC.
In the possession of A. H. Tod, Esq, of Clifton, Bristol

DD

found in arms of several families as well as in the arms of the town of Oakham, Rutland. The *Pegasus* or winged horse is often met with as a crest, and will be found in the arms of the Society of the Inner Temple and elsewhere. The *Lion* symbolizes strength, majesty and fortitude. *Dog*, the friend of man, is symbolic of fidelity. The *Stag* symbolizes solitude and purity of life. It appears in amulets as the deer, buck, hart and hind, and is noted in arms in many countries. The *Elephant* was long regarded as emblematic of kingly rank from the belief that it could not bend its knees, an idea frequently met with in old writings. The *Bear* is met with more on the Continent than in England, and the *Camel* appears in the arms of Viscount Kitchener, the town of Inverness, and some livery companies. The *Pelican* has acquired a somewhat sacred character as typical of maternal solicitude. The *Phoenix* was a mythical fowl, the belief being that, after living a thousand years, it committed itself to the flames that burst at the fanning of its wings from the funeral pyre it had itself constructed, and that from its ashes a new phoenix came to life. The *Vulture* is not a favourite, but two of these birds occur as supporters of Lord Graves. The *Raven* was the Standard of the Norsemen, and amongst the classic nations a bird dedicated to the Sun God, Apollo.

The *Owl* in pagan times was the bird of Athene, and held by Athenians in especial esteem, and her emblem was stamped upon their coinage. The *Swan* is often met with both as a crest and a charge for a shield in many varieties of position. The *Cock* is an ancient symbol of vigilance, and as an old writer aptly says: "He foretelleth the approach of day." *Peacock* is a favourite in Byzantine art and early emblem of the Resurrection. The *Dolphin* occurs in arms of several English families.

Osiris and Isis, the gods of agriculture, are symbolized by the *Bull* and *Cow* respectively, while a *wheatsheaf*, *bunch of grapes*, *lotusflower*, tells of the resurrection gods of ancient Egypt. *Wheatsheafs* (garbs as they are called in heraldry) are identified with the Earls of Chester, and figure in many families who held land by feudal tenure under this earldom. The *Anchor* is a maritime device, as the *Engine* is of the railway traffic. The *Fleur-de-lis* is common in amulets, the "lily" being the accepted heraldic device of France. *Escallop Shells* signify the badge of pilgrims going to the Holy Land, and may be seen not only in amulets but on shields of many families at the period of the Crusades. Other devices include the Masonic "square and compasses"; the revolving wheel, the Maltese Cross, and the *triskelion* (three legs of the Isle of Man). The latter is a modification of the *Swastika* of the Hindus, long believed to be a Sun symbol, and has travelled further than any other symbol, going back to the XIIIth century B.C. It has passed to Tibet, Japan, China, Persia, North Africa, Germany and other countries. Some of the old races found faith in *numbers*, eight being the mystic figure of the Moors, and eight-pointed Stars are frequently met with. Pythagorus held that *three*, representing the Trinity, and *nine* a trinity of trinities, were perfect numbers, hence many amulets have recurring patterns to these numbers. The *Beehive* personifies industry, and the *Spider's Web* perseverance.

The pedigree of the horse brass is a long one, and

began as far back as the bronze age. Explorers in the Altai mountains have found the grave of a Siberian chief in which were the bodies of seven mares, mummified and preserved in perfect condition by eternal frost for fully 2,000 years. These horses had their bronze trappings complete, and designs on them were exactly as those seen to this day. Magnificent horse trappings have been found in the district of Nubia, part of the ancient Kingdom of Ethiopia, most of them being silver studded with semi-precious stones, and of patterns similar to modern face pieces, bridles and even martingales. A few Roman face pieces have been found at Cærlæon, but these charms do not appear in Hellenic times, as ploughing and heavy transport was then mostly done by oxen; nor do we find reference to the trappings of the Trojan horse. The Crusaders from the XIth to the XIIIth centuries are said to have introduced these oriental charms into Europe, but the gypsies (Romà men they called themselves) who appeared in large bands in Western Europe about 1417, and in smaller companies a little earlier, are responsible for the spread of their usage as much as, or even more so than, any other source.

Genuine old brasses are by no means common. Mr. A. H. Tod, of Clifton, Bristol, who has the largest and finest collection of these amulets, has a badly battered one of George III. In Salisbury Museum are two heart-shaped pieces engraved "Thomas Powell, 1776." Pieces earlier than 1850 are rare, and those with a date 1830-50 must be regarded with suspicion if the dates are merely scratched and not cast. Horse brasses came into common use in England after these dates, and usually have two small studs at the back—or the marks of them—for gripping in a vice while the craftsman finished the face. Earlier brasses were made by hand from heavy sheet, and examples of these hammered pieces of the XVIIth and XVIIIth centuries are very rare, and much to be prized when found. Early brasses are of fine material, smoothly finished off, some extremely beautiful and worthy of collecting for their own sake. There are, unfortunately, fakes on the market in large numbers, and may be seen in many shops of antique dealers, where, although not actually described as old, the customer is allowed to infer they are from their surroundings! These fakes are cast to-day in quantities in Birmingham, Peterborough and elsewhere for the "benefit" of the collector, but are easy to distinguish, being of inferior brass and roughly finished. Another class which should be noted is that stamped from thin sheet brass. These are of trifling value, being XXth century, but are at least made for actual use and worth buying at low prices as examples of types until better ones can be found.

Altogether there are some two thousand designs in horse brasses, so the collector has a wide field. The older brasses are becoming harder to get, as in many instances the heavier ones, as they are taken from old harness, are often put aside by the saddler for scrap metal. Also the increase in motor transport is rapidly taking the place of horse traffic, so, incidentally, the number of horse amulets becomes rarer. It will be seen from the foregoing that this subject has a peculiar fascination for those interested in folk-lore, and horse amulets are well worth collecting for the beauty and variety of design alone. They also possess a very definite archaeological interest.



THE APOTHECARY'S SHOP ; a page from "ORTUS SANITATIS," printed by Vérard, circa 1500

NOTES FROM NEW YORK

BY JAMES W. LANE



THE PANTHEON

From the Wadsworth Athenæum, Hartford

By CANALETTO

LAST year's very important purchase of the Biron collection by the Metropolitan Museum has just resulted in one of the museum's finest exhibitions, "Tiepolo and His Contemporaries." The Marquis de Biron, at a time (about 1880) when Venetian work of the XVIIIth century was not yet in vogue and could be had cheaply, started the nucleus of the great collection acquired by the Metropolitan through the Rogers Fund. It was a collection informed in the main by excellent taste. The museum, by adding these drawings—at least sixty-five by the Tiepolos and twenty by Guardi—to those it already possesses by these artists, has an aggregate of their works unsurpassed in the United States. It then had the splendid idea, by leavening these drawings with oil paintings of the XVIIIth century Venetian school culled from many other sources, of presenting a general show of the whole period. Because of the fact that influences of other painters upon the painters exhibited have been so strongly shown, the Metropolitan has rarely had such a revealing or informative exhibition. Thus, although Piazzetta is a painter whose approach is too four-square or who dots too many "i"s for me, his influence upon Tiepolo is easily seen in the matter of superb broad-browed female figures, of spiralling design, and of chiaroscuro, which Tiepolo, of course, was in his pen and wash drawings to develop into a spontaneous art of inspired suggestion that has never

been outdone. I can see where Sebastiano Ricci in the nervous force of his altar-pieces (two oil sketches for which—for the Church of San Rocco, Venice—the Metropolitan showed from a loan by Mr. Samuel Kress) had a more genuine impact upon Tiepolo. Bolognese though he was, Crespi had also an important voice in the development of the chiaroscuro method so characteristic of Tiepolo, while Veronese in sumptuousness of conception was a painter to whom Tiepolo was quite surely a throw-back and whom he at the outset of his career even copied. With Magnasco of Genoa, whose colour and staccato monotony of rhythm is less interesting than his hurried brushwork and who affected the Venetian spirit, I do not feel myself in great sympathy, at any rate from his canvas of "The Synagogue," which is a mere machinery of rushing strokes. Like Salvator, Magnasco had a sense of form, but, as Mr. Wehle acutely writes in the catalogue, "few painters in history are closer to the spirit of the nineteen-thirties, in which the thirst for romance is repeatedly diverted by disillusion into satiric extravagance."

Thus we come to Tiepolo, or rather to the great Tiepolo, Giovanni Battista, and to his son, Giovanni Domenico, who was inferior only because of his scratchy line and his less clean-cut and more cumbered grouping. The son had a greater religious feeling and his washes in the sepia drawings suggest, as the catalogue finely points out, a wider range of colour. But the father had



VIEW THROUGH AN ARCHWAY (pencil, pen and wash)
By FRANCESCO GUARDI. 1712-1793
From the Biron Collection in the Metropolitan Museum of Art

a sense of movement and of plastic form that, had he tried his luck in sculpture, would have made him, I need hardly hesitate to say, one of the greatest sculptors that ever lived. While he was not a great linealist, his feeling for tactile values was impeccable. As it was, he was certainly the greatest, though not the most charming, Italian painter of the XVIIIth century, and, to my mind, is greater than several Venetian painters of the seicento, Veronese, for example.

Canaletto, in spite of his ruler, is to me the most satisfying painter of the lot. Perhaps it is because Canaletto gives us a sense of prop in a propless age that he mirrors better the ageless charm of Venice. Unfortunately, the Museum did not show any of the topographical scenes by Luca Carlevaris, which suggested to Canaletto the type of art which he was to make his own. In contrast to Canaletto, Guardi sees Venice through a more dashing temperament, but it is all a little too high-strung and theatrical, not so winsomely effective, and, as a writer of a world's history of art has recently said therein, it is essentially souvenir art. Canaletto, on the other hand, is at his best in his Roman and in his early Venetian period. Then his paintings, if more airless, were more solidly drawn, having delightful architectural compositions and vistas, as in "The Pantheon," which was lent to the Metropolitan's exhibition by the Wadsworth Athenæum. Bonington, who came on Canaletto's Venice sixty years later, merely put in the air that Canaletto had neglected. The drawing of the two was very similar, even if Bonington used the ruler less!

I should add, apropos of the acquisition of the Biron Collection, that it included also some fine French drawings—a head of Luigi Riccoboni by Watteau,

drawings by Marot, Pajou, St. Aubin, Prud'hon, and a set of exquisite Constantin Guys.

We have had here one of those heavenly exhibitions that occur from time to time, even at a prominent gallery, without much notice being taken of them—and are all the more heavenly on that account. The event in question was a show of Renoir's landscapes, just eleven of them, at Messrs. Durand-Ruel. These eleven were important not only intrinsically, but because they set in motion a train of thought that had been waiting to get under way for some time. They bore out a certain conclusion I reached a number of years ago about Monet, Sisley and Pissarro, namely, that the early works of all these landscapists are so much the best. I inferred this about Renoir generally last year in describing the summer show at the Metropolitan Museum. Renoir's *sang de bœuf* period is not the exciting period of his work, any more than Monet's haystack period is the thrilling phase of his. Curiously enough, with the exception of Cézanne, who improved mightily as he aged, these other painters never recaptured the qualities of their early period. They grew too theoretical. That, I think, is the only reason. Now theory may be a very pretty thing in books about painting, but it can devitalize the brushes of a born artist better than anything else. In the generation of Renoir and Monet there is one elegant example of the bad effects of theory—Seurat. If only Renoir had kept to the visions he had in the nineteenth century his art would be close to perfect. Having painted porcelain never hurt him, and his best portraits are the ones where there is true porcelaneous delicacy of the flesh, and not that very cerebral delicacy that Mr. Wilenski has explained. So, for the landscapes, the same holds good. These early ones shown at Durand-Ruel, painted in the 'eighties and the 'nineties and one in 1875, for all that they are smaller and carry less well, are more dreamlike and painterlike. They are full of pied flowers and grasses, of sea-weed and mussel beds left by the retreating tide, and no rainbow could



"HELIOS"
By GIOVANNI BATTISTA TIEPOLO
From the Biron Collection

NOTES FROM NEW YORK

be subtler. While the backgrounds, which Renoir improved upon as he came into the *sang de bœuf* period, are the weakest sections, one readily forgives, and even forgets, them, to enjoy the magic of the foregrounds. No one since Renoir has quite had this way with the nearer registers when fields and gardens are painted, and it seems to me that only Matisse consistently paints such shimmering silken landscapes with as good an all-over feeling.

We were able to see Renoir again in a mood that melted all criticism. That was in the memorable show of "Great Portraits from Impressionism to Modernism," at Wildenstein & Co., in which his contributions were a self-portrait and portraits of Monet, Sisley, Mme Darras, Mlle Legrand, and the children of Catulle Mendès. The one of Monet poring over a book while he pulls at a pipe the smoke from which is, to my mind, more beautifully indicated than that in Manet's "Le Bon Bock" and the portrait of Sisley, chin in hand, in reflective mood, are gracious masterpieces. The portraits shown ranged in time from Manet's self-portrait of about 1878 and two especially fine, pellucid Degas portraits (René de Gas and Achille de Gas, the latter painted in 1856-57) to Picasso's "Wife and Child" of 1922, Forain's "Self-Portrait" of 1924, where the resemblance to President Roosevelt is striking, and Dali's 1934 "Portrait of Mrs. Clarence Woolley," in which the patron is seated alone on a barren Catalonian plain. All the work exhibited had more or less great distinction. Van Gogh and Lautrec had the most obvious originality: Van Gogh, in a self-portrait and in the portraits of Mme Ginoux ("L'Arlésienne" from the Lewisohn Collection) and of Père Tanguy; Lautrec in the unforgettable pictures of Oscar Wilde and Tristan Bernard. Of course there was also work by Cézanne (in particular, the group portrait of Zola and Paul Alexis), Berthe-Morisot, Gauguin, Derain, Pascin, Modigliani, Matisse and Marie-Laurencin. In reviewing the artists one could not help but feel that we may not see their like again. Indeed, the catalogue preface closed on a similar melancholy: "After all, Renaissances have a way of not appearing in eras directed by intellectually vulgar leaders who, in order to flatter those beneath them, destroy everything that is cultivated, distinguished or select."

One of the most alluring exhibitions of the season followed so hard upon the reproduction and discussion of "The All-Seeing Eye"¹ in the March issue of these

¹ Which, indeed, was also included in Mr. Levy's exhibition.



SELF PORTRAIT

By FORAIN

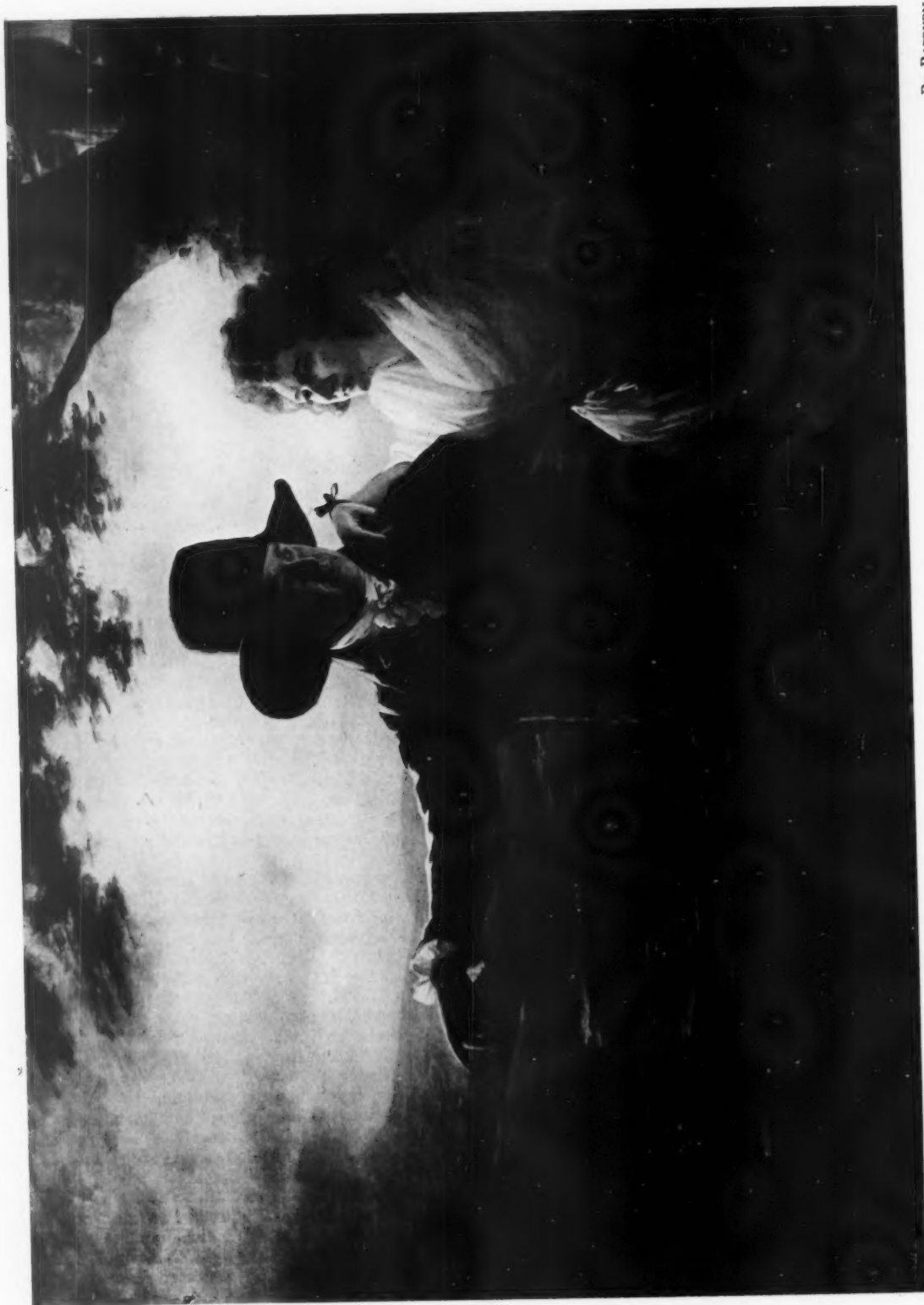
Courtesy of Messrs. Wildenstein & Co. Inc., New York

he who has seen elsewhere in the Riviera di Levante windows, peopled or unpeopled with faces, painted on façades of villas where no windows are. To-day, also, *trompe l'œil* seems still popular in other Latin countries, as Mr. Levy showed with works by Magritte, Dali, Balthus, and Pierre Roy. But wherever and however done, whether in stark realism or whether in more fantastically arranged realistic objects that approach surrealism, it appears always in greater or less degree as still-life painting.

The Museum of Modern Art has given us the first exhibition in America of the work of Alvar Aalto, the contemporary Finnish architect and furniture designer. I believe that you in London had an Aalto exhibition in 1933, so that you doubtless know all there is to be known relative to his work—particularly the tuberculosis sanatorium at Paimio that has splashless wash basins, dustproof walls, restful ceilings with low-temperature heating panels, and the Turun-Sanommat building at Abô—up to that time. Since then, however, his municipal library at Viipuri with its most ingenious indirect sun's ray lighting through long cylinders, the Olympic stadium at Helsingfors, his own house in the same city, and the Finnish pavilion in last year's Exposition at Paris, have made his name more prominent. Further than these accomplishments, Aalto has found in plywood, especially the birch so available in Finland, the ideal material for being curved into modern chairs in which machinery does all, which, because no metal need be used, may be feather-light, and which, in spite of their being turned out by scores of thousands, have the beauty of utility as well as of material and surface.

Notes that, suspecting telepathy, we might as well have the matter out now! This was the inspiring show, at the Julien Levy Gallery, of "Old and New 'Trompe L'Oeil.'" Though Mr. Levy was unable to display the "Grapes of Apelles," one of the earliest examples of *trompe l'œil* painting, he was able to show the "Musical Instruments" of the Bergamese Evaristo Baschenis (1617-77), complete with pseudo-dust, and Heda's painting of one of those richly decked tables, replete with half-eaten raisin cakes and wine-filled *römers* that actually make your mouth water. One sometimes wonders whether this *trompe l'œil* painting, especially that practised in Holland in the XVIIth century, were not better called still-life painting. But the Italians are also great *trompe l'œil* painters, as he will appreciate who knows certain palaces in Genoa, where the real cornices above the stairs are continued by painting, or

APOLLO



By RAEBURN

SIR JOHN CLERK AND HIS WIFE, ROSE MARY DACRE. Circa 1790.
From the Lady Beit's collection, London, lent to the Paris Exhibition of British Art

NOTES FROM PARIS

BY ALEXANDER WATT

ON July 10th an important event, in the form of a national fête, will take place at Reims to commemorate the restoration of its famous cathedral, the supreme achievement in French ecclesiastical architecture.

The indignation and protests recently voiced against the dire destruction of the churches and the mutilation of the works of art in Spain, recall the sacrilege at Reims during the Great War. Both outside and inside the Cathedral was terribly damaged. Fire attacked the scaffolding on the façade and spread to the massive portal doors, thence to the straw with which the floor of the Cathedral was covered, setting light to the internal woodwork which irreparably calined the sculpture on the western wall. The glorious glass from the nave was shattered. The stalls and famous roof timbers were almost completely burnt. Only the admirable solidity of its mural construction saved the entire building from complete collapse. Nevertheless, practically every fragment of importance to a scheme of restoration was preserved. Prior to the celebration which will take place in ten weeks' time, an exhibition of some of the pieces of sculpture, painted canvases, tapestries and numerous objets d'art, which are the glory of the city of Reims and its Cathedral, has just opened at the Musée de l'Orangerie.

The coronation of all the Kings of France since the succession of the Capet dynasty (excepting three, and including Charles X) took place at Reims: Hugues Capet was crowned at Noyon, Henry IV at Chartres, while Louis XVIII had no public coronation. At the Orangerie are exhibited some rare coronation relics such as the sword of Charlemagne; a pair of spurs, which were used for the coronations of Charles X and Napoleon; the chalice of Saint Remi (late XIIth century), which, in the coronation ceremony, was used for the sacrament of the King; and the Resurrection reliquary (XVth century) which, following the ancient custom, was the offering of Henry II (1547) to the Cathedral on the day of his coronation.

In Reims, the XVth century artists, apart from executing such fine works of art as this reliquary of Henry II, also wove a number of magnificent tapestries which are considered among the most precious ever produced in France. The two oldest and most valuable, the only remaining from the original series of six depicting the history of the Fort Roy Clovis, hung on the walls of the Cathedral until the beginning of the Great War. These great tapestries were woven in silk and wool (towards the middle of the XVth century) for the Duc de Bourgogne, Philippe le Bon. They were left behind in the baggage of Charles V at the collapse of the siege of Metz, in 1552. They then passed into the possession of François de Guise, whose brother, Charles, Cardinal de Lorraine, presented them to the Cathedral of Reims in 1573. One of these two historic and priceless tapestries is at present being exhibited at the Orangerie Museum.

A unique exhibit, shown for the first time in Paris in the art section, "The Theatre in France during the Middle Ages," of last year's International Exhibition,

was a painted tapestry depicting one of the scenes from the mystery play, entitled "La Vengeance Nostre Seigneur Jésus-Christ," which was acted before Charles VIII in 1484. To-day we are privileged to see six of these rare works at the Orangerie Museum.

The Hotel-Dieu at Reims has for a long time been in possession of a number of painted tapestries which, till recently, were thought to have been executed as models for woven tapestries. Of the only twenty-four known existing examples, seven represent historic and fabulous scenes from the above-mentioned mediæval play, the author of which was Jehan Michel, Bishop of Angers, who died in 1447. The date of these canvases is uncertain and the author's name unknown. It is supposed that they were executed about the year 1530, under the direction of Cardinal de Lenoncourt. This should be the approximate date, for it corresponds to the costumes of the period, as seen in the six examples on exhibition, of the last years of the reign of Louis XI and that of Charles VIII. They illustrate the religious concept of the Middle Ages, and convey some idea of the naïveté of belief and the passionate and poetic faith of our forefathers. After the adventurous and far-distant exploits of the Crusaders, it happened that the chroniclers and trouvères of this great odyssey, in exaggerating their accounts, iterated to the public the wonder of the biblical miracles. This brought about the interpretations, enacted in the open air, of the equivocal traditions of the Apocrypha. The Testament thus changed from a legendary myth to the form of drama. Under the title of "Miracles and Mysteries," the most revered stories of the Scriptures were, during the XVth century, acted and staged in public before the Cathedral. It is thought that these painted tapestries served as a décor for the presentation of these religious plays.

The work of the XIIIth-century sculptors at Reims attained a very marked degree of perfection. In addition to various pieces of sculpture from the Cathedral of Saint Remi, from the former Church of Saint Nicaise and Monastery of Saint Thierry, we are shown, at the Orangerie, the figures that decorated the façade of the celebrated Maison des Musiciens at Reims. Very fortunately these five statues were removed from the house on the eve of its bombardment and total destruction. For their remarkable quality they are to be compared with the world-famous Smiling Angel and Virgin of the Presentation from the Cathedral, and rival the finest works ever produced by the great sculptors of France.

Among the many exhibitions that are now taking place at the galleries, the forty water-colours by Cézanne, showing at the Galerie Bernheim-Jeune, form an important collection. So much has been written about the genius of Cézanne that there is really nothing further for me to add in consideration of these drawings. There are, however, two outstanding exhibits which call for some reflection: his studies of one of Pigalle's statuettes. There is no doubt that Cézanne learnt a great deal by studying the work of the masters of sculpture. Well over half of the number of drawings found in his sketch-

APOLLO



By LARGILLIERE, 1736



By BARENTIN DE MONTCHAL, 1938

Sold at the Galerie Charpentier, Paris, for 225,000 francs, March 31st, 1938

NOTES FROM PARIS

books are of studies executed from sculpture in the Louvre, for he was continually intent on drawing from models. Indeed, there exist very few of his drawings or paintings which were not first studied from the model. It is true that, in his youth, he resorted much to his imagination; but, as was typical of him all his lifetime, he was never really satisfied with the result. He found it extremely difficult to give true expression to visionary conceptions.

Whenever Cézanne came to Paris from Aix he spent the greater part of his time making studies at the Louvre. In his search after inherent form and his unremitting study of volume, the masterpieces of sculpture were a constant source of inspiration to him. Puget was one of the sculptors whose works he most admired, for they presented, in their remarkable study of movement, many interesting aspects for the draughtsman. So truly did Cézanne portray the essential qualities of these masterpieces of sculpture that, as often as not, he would attain in a few lines the full emotional significance that the sculptural work itself imparted. This, however, did not necessarily imply that he worked with great speed and ease. On

the contrary, in one of his letters to Emile Bernard, Cézanne wrote: "I proceed very slowly, nature appearing very complex to me and the progress to be made being unending. One must see one's model clearly, and feel truly and express oneself with distinction and force. . . . The Louvre is a good book to consult, but it ought to be only a means to an end. Real study is a prodigious undertaking."

Students would do well to visit this exhibition and take note of Cézanne's prodigious undertakings.

"Pour que l'Esprit vive" is one of several charitable institutions in Paris which come to the aid of struggling artists. This body has just organised an interesting competition for painters. The competition is open to all professional artists who make a living out of their work. The age is limited to thirty-five, and the subject imposed is Saint Francis of Assisi. Each artist is allowed to present only one canvas, the size of which must not exceed stated dimensions. The frame is not obligatory. The public will vote the ten best canvases and a selected jury will decide which four win the prizes of 10,000, 5,000, 2,000 and 1,000 francs.



ONE OF THE FIVE FIGURES which decorate the façade of the Maison des Musiciens at Reims. Second half of XIIIth century. From the Exhibition of the Treasures of Reims, at Musée de l'Orangerie, Paris

who would be commissioned to execute frescoes and bas-reliefs. Last month an exhibition was held at the Ecole des Beaux-Arts of the works that had recently been commissioned for schools, universities, town halls, &c. The fact that almost all the mural paintings were by young artists proves the genuine intention of the State to encourage and help its painters and sculptors.

It may interest a few to learn of the prices that important paintings fetch nowadays in Paris. On the last day of March a sale of paintings, drawings, furniture, tapestries and objets d'art took place at the Galerie Charpentier. The collection of paintings formed the most important part of the sale, the three major works being a full-length portrait of Madame Du Barry, by Drouais (which fetched 460,000 francs), and the two portraits, by Largillierre (see p. 268), of Le Comte and La Comtesse de Barentin de Montchal (which, together, were sold for 225,000 francs). These were exceptional examples, in excellent condition, of the elegant art of portraiture of Largillierre. For many months past I cannot recall having seen such a fine pair of XVIIIth-century portraits sold in a Paris saleroom.

BOOK REVIEWS

A CATALOGUE OF THE COLLECTION OF MARTIN-WARE FORMED BY MR. FREDERICK JOHN NETTLEFOLD, TOGETHER WITH A SHORT HISTORY OF THE FIRM OF R. W. MARTIN AND BROTHERS OF SOUTHALL. By CHARLES R. BEARD. Privately printed.

This catalogue is presumably a work of piety; the æsthetic merit of the objects described and reproduced is so slight that on other grounds it would be judged unnecessarily sumptuous. It is hard to imagine anything more dismally "period" ("School of Art period") and derivative than the *pastiches* of Rhenish stoneware and Japanese export pottery which make up the bulk of the collection. Even the modelled pieces by the eldest brother, Robert Wallace Martin, which have a certain character, give one the same uncomfortable feeling as a joke from a back number of *Punch*. We have to confess that we are not amused by their winks and grimaces. After 1900 the two younger brothers, Walter and Edwin, broke away in much of their work from their feeble scratching and devoted themselves to simpler forms and more interesting glazes and surface-textures wrought in slip, but these are hardly represented in the Nettlefold Collection. Mr. Beard's excellent introduction is especially valuable for its picture of the art-world of the period and as a study of the influences that prevailed when the Martins were working in the last quarter of the XIXth and the early years of the present century.

W. B. H.

THE LIFE OF JOHN SELL COTMAN. By SYDNEY D. KITSON. (Faber & Faber, Ltd.) 25s. net.

Sydney Kitson devoted the later years of his life to an exhaustive study of Cotman's life and work, the fruit of which is this volume. He died very shortly after it was published; but at least he saw it published. He had discovered many new facts; he was able to make use of documents not accessible to previous writers: no better biography of this artist is likely to be written. And Cotman is one of the most interesting of English painters; exceptional in this, that design was always his first concern in landscape, and he was a really original designer. This impulse led him sometimes toward flat patterns of colour, sometimes toward emphasis of structure. In some of his Normandy drawings he transforms the rocky scene before his eyes so that one might almost claim him to be the first of the Cubists. Structure interested him, not accidents of atmosphere; light and shade were, for him, factors in design. But the trend of painting in his time was all against him. He wanted to paint in oils, but scarcely ever got a commission. With a febrile temperament, now in sanguine spirits, now in despair, he was condemned to the drudgery he most dreaded—that of a drawing-master. No doubt his own defects of character were partly to blame for his ill success, though if he had gone under altogether, or starved, probably he would gain more sympathy. But his main misfortune was that he never found a public or a patron to understand his special aims or support him in them.

Mr. Kitson, intent on biography, indulges little in criticism, and does not attempt to determine Cotman's

rank as an artist. But his book is admirable in its scrupulous care for detail and avoidance of facile or romantic conjecture. It is especially good in the chapters which deal with Cotman's early time, and which make clear his movements on his sketching tours, culminating in those visits to Yorkshire when, in a rare moment of happiness and inspiration, Cotman produced that series of exquisite "Greta" drawings which, as water-colours, have never been surpassed.

One hundred and fifty-six illustrations in collotype and a frontispiece in colour add to the value of the book.
L. B.

BEAUTY'S DAUGHTERS. By WALTER BIRD. With an introduction by FORTUNINO MATANIA, R.I. (London: John Long, Ltd.) 12s. 6d. net.

This is a collection of forty-eight reproductions from photographs of the nude, young, female figure. Its appeal will therefore be to a far wider public than to artists only. Mr. Bird is an excellent photographer who, fortunately, has a rather more elevated conception of beauty in art than Mr. Fortunino Matania's enthusiastic introduction to the book would lead one to expect. Mr. Matania's ideal artist is Bouguereau, whose paintings he calls "immortal." Bouguereau, however, it is quite certain, would not have approved of, would not even have understood, some of Mr. Bird's finest efforts, such as "Meteor," "Danse des Ombres," "A Design," I and II, and several others. His praise would have been for the various charming poses of "Rosemary Andree" and "Mathea Merryfield." However, *chacun à son goût*, and there is plenty of delight for different tastes in "Beauty's Daughters."
H. F.

ENGLAND'S GREATER CHURCHES: A Pictorial Survey, with an Introduction by C. B. NICHOLSON. Numerous plates in text. (London: B. T. Batsford, Ltd.) 3s. 6d. net.

The title of this recent addition to Messrs. Batsford's pictorial guides is a little misleading, for in fact every one of "the thirty-nine churches" there illustrated are cathedrals or abbey churches. In the latter case Mr. Nicholson, in his excellent introduction, does full justice to the terrible loss which befell this country—architecturally speaking—in the Reformation, when, happily, some of the monastic buildings survived as cathedrals or as churches, such as Peterborough, Gloucester, Tewkesbury, Sherborne; while the more remote great Cistercian foundations perished or survive as picturesque ruins, such as Fountains, Rievaulx and Tintern.

The illustrations are admirable throughout, and of real value in the details, such as the figure work in wood and stone; and again the marvellous beauty of the fronts (Wells and Peterborough), and the "fan-vaults" in stone roofing, belonging to later perpendicular, shown here in Oxford Cathedral, Winchester, St. George's Chapel at Windsor, King's College Chapel at Cambridge, Gloucester Cathedral cloister, and Henry VIIIth's Chapel in Westminster Abbey. A lack in this fine pictorial record is that of a good index and list of plates.
S. B.



GALLEYS AND MEN-OF-WAR IN A MOUNTAINOUS RIVER ESTUARY. Flemish School. Circa 1525.
From Captain Bruce S. Ingram's, O.B.E., M.C., Collection

By kind permission of the "Illustrated London News"

BOOK REVIEWS

LONDONDERRY HOUSE AND ITS PICTURES. By H. MONTGOMERY HYDE, D.Litt. With a Foreword by the Most Hon. The MARQUESS OF LONDONDERRY. (Cresset Press, Ltd.) 15s. net.

Peculiarly rich in historico-political associations, Londonderry House incorporates portions of a building erected by the last Earl of Holderness in the later XVIIIth century. Purchased by the third Marquess of Londonderry in 1822, the house was rebuilt on a larger scale to the designs of Benjamin and Philip Wyatt in 1825. In 1872, it received its present name, though as late as the '90's it was still sometimes referred to as Londonderry or Holderness House. Here is the distinguished, if scarcely extensive, collection formed principally by the third Marquess. Lawrence, a friend of that nobleman, is represented by a number of portraits, including some of his finest performances. Romney is seen in the "John Wharton Tempest," of 1779-80; and Hoppner in the famous full-length of Mrs. Michael Angelo Taylor as "Miranda," though Dr. Hyde's text seems to overlook the celebrated plate of it, engraved by James Ward. Among other artists catalogued are Teniers, Lancret, Guardi, Stubbs (Hambletonian), Wright of Derby, H. D. Hamilton, Sargent, Lavery, Glyn Philpot and László. It is incorrect to say that J. P. Dantan was "in fact the first person to introduce caricature into sculpture"; but in general Dr. Hyde's sympathetic task has resulted in the assemblage of much material of permanent value. There are some forty illustrations, and the present Marquess's foreword pleasantly reflects his affection for this great survivor of the aristocratic town mansions which, of late years, have been so sadly reduced in numbers.

F. G. R.

DESIGN: A TREATISE ON THE DISCOVERY OF FORM. By PERCY E. NOBBS. (Humphrey Milford, Oxford University Press.) 30s. net.

Books on design necessarily vary in character, and this rather lengthy one is considerably concerned with æsthetic theory. It begins with a chapter on "Theories of Art," which is not very helpful, or illuminating, and, indeed, the author offers a sort of apology for it, promising something less nebulous in subsequent sections. It is, however, disappointing to find the next heading to be "Æsthetic Phenomena," and to read further theories and opinions as to taste, spirit of the age, style, &c., none of which is clearly explained. Later on it appears that Mr. Nobbs is an admirer of modern imitation Gothic, and he speaks of the "final mastery and revitalization of the tradition at the hands of a few masters." The fact is that the author is an architect, and the architect cannot go beyond imitation in design. It is what he is taught. A designer is not one who "discovers form," as Mr. Nobbs believes (page 103), but one who uses forms. To imagine that a man who settles down before a drawing-board and arranges forms is a discoverer is wrong, and it has led to much very unfortunate architecture. Strangely enough, the great workmen who really did invent forms knew nothing of the theories which they have since inspired. Mr. Nobbs is very puzzled as to what is a work of art, although it should be clear that in building all work is art. Trying to distinguish between the two only leads to confusion.

J. G. N.

TYPES OF AESTHETIC JUDGMENT. By E. M. BARTLETT, Ph.D. (George Allen and Unwin, Ltd.) 7s. 6d. net.

This book will be valuable to all those who are keen either for or against up-to-date art theories. Fundamental statements made by Croce, Roger Fry, Herbert Read, I. A. Richards, Lascelles Abercrombie, &c., are found to be irrelevant to philosophy, yet their *obiter dicta* are treated most sympathetically and often defended. The author rightly rules out all *sine qua non* nostrums as far too simple and contends that a complex subject-object relation is fundamental. He perhaps impairs this by attempting to divide spurious from genuine art, for such division probably implies some *sine qua non* quality, whereas genuine and spurious apparently fade into one another through a myriad gradations as do bad and good.

His attempt to illustrate the æsthetic minimum does not convince me, for the preference for the shaded square without an outline may merely be that for intellectual thrift. The statement "shaded square" is briefer, yet as adequate. The method of analysis is scientific, not æsthetic. The whole is valuable, but as soon as you focus part by part, that value is no longer present, the whole being more and other than the sum of its parts.

Whether or no he is right on these points, his argument is clearly and briefly conducted and addressed to art-lovers rather than philosophers.

The wish to divide art into genuine and spurious appears to me partly intellectual and partly snobbish, so Mr. Bartlett seems in some degree a victim of fashion in spite of his sincerity and lucidity. Fashions have never been so fanatic as they are to-day. It may seem probable that they reflect the violence of a civilization in passage through a period of disintegration. Picasso is no doubt a most gifted artist, so are Mussolini and Hitler gifted men, yet the three successes may be symptoms of a widespread disintegration, born of the dread of disintegration, which panic resorts to the methods of a bully. Many people have been and are being intimidated into pretending to like what they do not like and to understand what entirely baffles them. What is wanted to withstand the infection is self-respect and self-reliance. No man can possibly have any taste but his own. Why then should he taint his integrity by allowing himself to be overawed by a fashion?

T. STURGE MOORE.

THE CONSERVATION OF PRINTS, DRAWINGS AND MANUSCRIPTS. By H. J. PLENDERLEITH, M.C., B.Sc., Ph.D., F.R.S.E., Assistant Keeper in the British Museum, Professor of Chemistry in the Royal Academy of Arts, London. (Published for the Museums Association by the Oxford University Press.) 3s. 6d. net.

This is a small book of great importance to many of our readers. Its author's name is known to everyone who has anything to do with the conservation of prints and kindred subjects. In three chapters he discusses "Materials and their Permanence"; "Mounting, Storage and Exhibition"; "Deterioration and Reconditioning," whilst the fourth gives an "Outline of Practical Methods of Cleaning and Repair," with considerable detail. The advantage of this handbook is that it can be understood and followed by anyone with sufficient mental and manipulative "intelligence." A "Select Bibliography" moreover places additional information at the reader's disposal.

H. F.

- SOME RECENT WORKS ON CERAMICS
CHINESE CERAMIC GLAZES. By A. L. HETHERINGTON. (Cambridge University Press.) 10s. 6d. net.
SIGILLATE POTTERY OF THE ROMAN EMPIRE. By ALICE WILSON FROTHINGHAM. (Hispanic Society of America.)
THE ART OF THE POTTER. By DORA M. BILLINGTON. (London: Humphrey Milford, Oxford University Press.) 6s. net.

Mr. Hetherington's valuable book is illustrated with fourteen plates, some of which are in colour. It represents the substance of lectures delivered at the Courtauld Institute on the glaze effects of Chinese ceramics during the last two millennia. It is clearly and succinctly written and is at the same time thoroughly reliable from a scientific point of view, as is only to be expected from one who is not only known as an authority on Chinese pottery and porcelain but who has had the further advantage of having worked with two distinguished Fellows of the Royal Society, Dr. J. W. Mellor and the late Sir Herbert Jackson.

Miss Frothingham follows her admirable catalogue of Hispano-Moresque pottery in the collection of the Hispanic Society of America with another, no less excellent in kind, of the *terra sigillata* in the possession of the same body. The volume contains thirty-eight plates in black and white and one in colour, and the text is informed like its predecessor with the results of all the most recent research on this somewhat intricate subject. The objects in question were largely excavated at Italica, the modern Santiponce, near Seville, by Mr. Archer M. Huntington, the founder and president of the society.

Miss Billington writes as a practical potter and her little book with its twenty-two illustrations can be warmly recommended to all who are interested in the subject of how pots and figures are made. It is simply and clearly written and conveys a great deal of miscellaneous information in a thoroughly agreeable form. W. K.

- MODERN ARCHITECTURE IN ENGLAND.** With Essays by HENRY RUSSELL HITCHCOCK, Jun., and CATHERINE K. BAUER. (London: George Allen & Unwin, Ltd.; New York: Museum of Modern Art.) 7s. 6d. net.

This small book consists of an analysis of architecture in England during recent years, and to some extent traces the influence of earlier movements. In the latter connection, the work of Philip Webb is mentioned and, perhaps, rather under-estimated; but that of W. R. Lethaby is overlooked. It is a matter of opinion how far the works illustrated represent architectural progress, and it is of interest to observe that a good many are by Continental architects. It must, at least, be confessed that there is little indication of the growth of a sound national building method. J. G. N.

- ART THROUGH THE AGES.** An introduction to its History and Significance. By HELEN GARDNER, M.A. Revised Edition. (London: G. Bell & Sons, Ltd.) 15s. net.

The first edition of this book was noticed favourably and at length in *Apollo* (Vol. 6, 1927). This new edition is an improvement upon the old in several respects; the format has been entirely changed; the number of illustrations has been considerably increased, and the text itself revised, extended and brought up to date. Though written in the first place for the American public, English readers, especially those who require an introduction to the subject, not only for their own education but for instruction in schools, will find the book of 820 pages and 891 illustrations extremely useful. H. F.

BOOKS RECEIVED

- THE STUDENT'S ART BOOKS.** (Sir Isaac Pitman and Sons, Ltd.). At 5s. net each.

THE STUDENT'S BOOK OF WATER-COLOUR PAINTING. By CLAUDE MUNCASTER, R.W.S.

THE STUDENT'S BOOK OF WOOD-ENGRAVING. By IAIN MACNAB, R.O.I., R.E.

THE STUDENT'S APPROACH TO LANDSCAPE PAINTING. By HERVEY ADAMS, R.B.A., N.S.

COLOUR WOODCUTS. A Book of Reproductions and a Handbook of Method. By JOHN PLATT (Vice-President of the Society of Graver-Printers in Colour), with a Foreword by CAMPBELL DODGSON, C.B.E., formerly Keeper of Prints and Drawings, British Museum.

- "HOW TO DO IT" SERIES, No. 17.

WOOD CARVING. By ALAN DURST. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 7s. 6d. net.

These are practical handbooks for beginners, written from the craftsman's point of view. They are all useful, and even those who do not themselves practise art may read them to advantage.

- SHAKESPEARIAN COSTUME FOR STAGE AND SCREEN.** By F. M. KELLY. (A. & C. Black, Ltd.) 8s. 6d. net.

- ANECDOTES OF PAINTING IN ENGLAND, 1760-1795** (Vol. 5). Collected by HORACE WALPOLE. (London: Oxford University Press; Yale University Press.) 14s. net.

- BETHNAL GREEN MUSEUM.** A short Illustrated Guide. (Published under the authority of the Board of Education.) 7d. net, including postage.

- THE CABINET AND CHAIR MAKER'S REAL FRIEND AND COMPANION.** By ROBERT MANWARING. (John Tiranti & Co.) 10s. 6d. net.

- HOUSEHOLD FURNITURE AND INTERIOR DECORATION.** Executed from designs by THOMAS HOPE. (John Tiranti & Co.) 15s. net.

- OLD MASTER DRAWINGS.** A Quarterly Magazine for Students and Collectors. No. 48, March, 1938. (B. T. Batsford, Ltd.) 5s. net.

- THE ARTS OF MANKIND.** Written and Illustrated by HENDRIK WILLEM VAN LOON. (George G. Harrap & Co., Ltd.) 15s. net.

- THE BEGINNINGS OF RUSSIAN ICON PAINTING.** Being the Ilchester Lecture delivered in the Taylor Institution, Oxford, on November 19th, 1937, by D. TALBOT RICE, M.A., B.Sc., Watson-Gordon Professor of Fine Arts in the University of Edinburgh. (Oxford: University Press. London: Humphrey Milford.) 1s. 6d. net.

- FRANCISCO RIBALTA AND HIS SCHOOL.** By DELPHINE FITZ DARBY. (U.S.A., Cambridge: Harvard University Press.) \$7.50. (London: Humphrey Milford. Oxford University Press.) 31s. 6d. net.

- THE ART QUARTERLY:** Winter, 1938. Published by the Detroit Institute of Arts, Detroit, Michigan, U.S.A. Annual subscription, \$4.00.

This is a new quarterly magazine for scholars, collectors and connoisseurs, edited by Dr. W. R. Valentiner and Mr. E. P. Richardson; the managing editor is Mr. John D. Morse. The magazine is well printed and produced. The first number contains an article by E. P. Richardson on "De Witte and the imaginative nature of Dutch Art." Dr. Friedlaender writes on "Über den Zwang der Ikonographischen Tradition der Vlemischen Kunst"; Dr. Valentiner on "Michelangelo's Lost 'Giovannino'"; Mrs. Weibel on "An Altar Frontal of Philip II"; and Lionello Venturi on "Quelques Dessins de Daumier."

- L'ART DES ILES MARQUISES.** By WILLOWDEAN C. HANDY. With an Introduction by E. S. CRAIGHILL HANDY. (Paris: Les Editions d'Art et d'Histoire.) 75 frs. net.

AN ASTRONOMICAL CLOCK BY DANIEL QUARE

BY ERNEST WATKINS

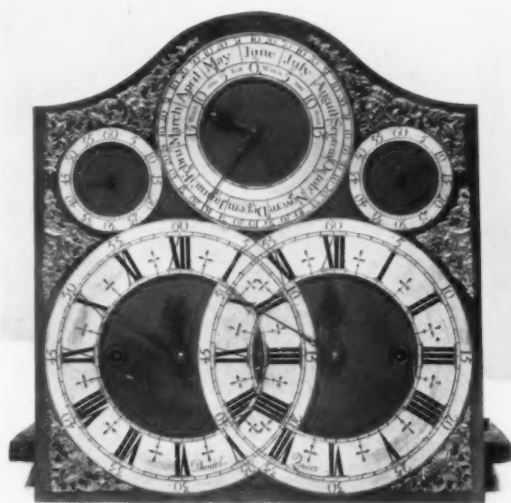


Fig. I. Right-hand dial as one faces the clock—sidereal time. Left-hand dial—mean time. Above each dial—the seconds. Top dial shows difference between true and mean time

IN the three accompanying photographs an important astronomical clock by Daniel Quare, in a case of finely figured walnut on oak, is shown. It dates from about the year 1700 and is a notable example of the high standard attained by the leading English horologists of that period. The unusual, and, to the inexpert, confusing appearance of the double dial is due to the ingenuity of the maker in combining, in a single instrument, both mean solar and sidereal time, which differ by about 3 minutes 56 seconds each day. Without going into over-elaborated detail, the following will perhaps provide a sufficient explanation.

The hands of a clock do not, and indeed cannot, follow the regular motion of the Sun with complete accuracy, because the solar day varies according to the season. For example, the Sun is sometimes at its greatest height above the horizon 16 minutes 18 seconds before and sometimes 14 minutes 28 seconds after 12 o'clock mean (*i.e.*, average) time. Only four times each year do true and mean time coincide, about December 25th, April 15th, June 14th and August 31st. These coincidences vary slightly in different years, because the earth takes about a quarter of a day more than a year to complete a revolution in its orbit, and this error accumulates from leap year till the fourth year, when the extra day is taken in. So in this clock the left-hand dial shows

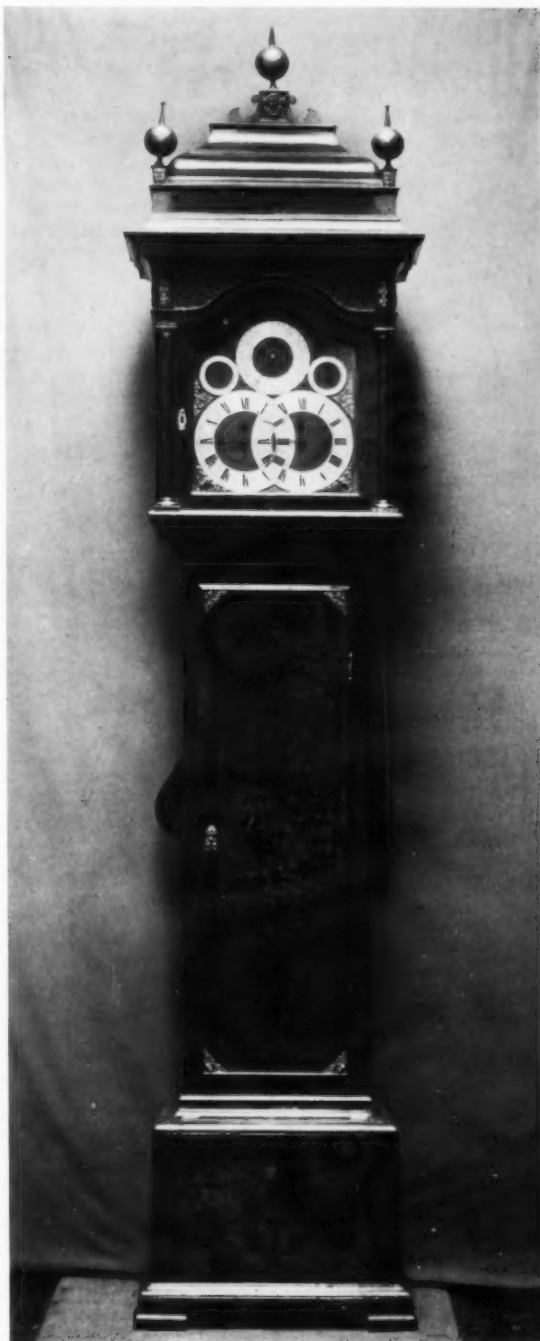


Fig. II. LONG-CASE CLOCK. Walnut
By DANIEL QUARE. Circa 1700

mean time and the centre dial above it shows the difference (fast or slow) between solar and mean time for the various months, *i.e.*, an equation dial. The right-hand dial shows sidereal time; that is, time as measured by a fixed star, which will be found to pass a given point 3 minutes 56 seconds later each day. Two separate pendulums and escapements control those two dials. The right-hand one, as can be seen in Fig. II, is slightly shorter than the other; in fact, exactly adjusted to account for these 3 minutes 56 seconds. On the inside of long door are the original equation tables showing in print what the upper dial shows in movement and instruction for setting same. The power is transmitted from barrels driven by 26-lb. weights to an intermediate wheel which connects with a contrate centre wheel; from this a long staggered pinion at an angle of about 20 degrees on each train, carrying another contrate wheel, connects with an anchor escapement. Both trains of wheels have independent bolt and shutter maintaining power. The dials left and right of equation dial show the seconds.

The movement is in a finely preserved condition, never having been badly repaired. The base of case at some time has been reduced by about 3 in.

The dial measures 15 in. by 16½ in.

The case measurement is: Height, 9 ft. 6 in. to top of dome, and width of base 24 in.

This fine specimen of Quare's work is in the possession of a well-known Peer. After many enquiries, I find there is a similar clock in the possession of The Admiral President at Greenwich.

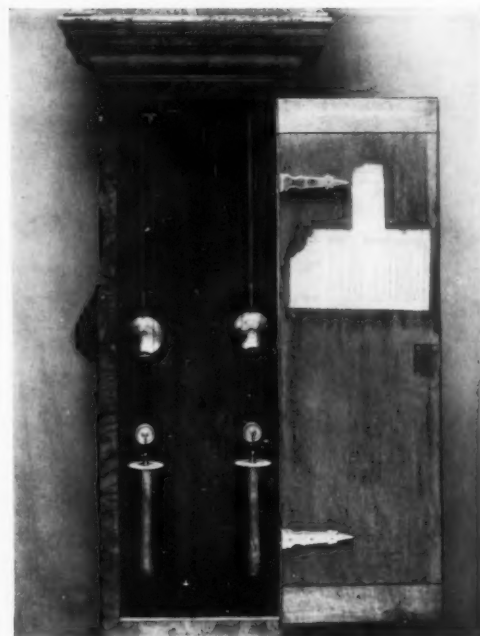


Fig. III. THE TWO PENDULUMS SEEN FROM THE FRONT. Back of door—original label showing the equation of time

ROUND THE GALLERIES AND NOTES

BY THE EDITOR

THE R.I. AND THE R.W.S.

The R.I. Catalogue registers over 500 exhibits; the R.W.S., under 200. The R.I. has three rooms, one of them very large; the R.W.S., only one fair-sized gallery. I wonder whether that has something to do with the fact that the old Water-Colour Society's shows always seem so much happier and better in quality than the exhibitions of the younger Institute. It certainly is not entirely due to so great a difference in quality. There is plenty of skill in the Institute; but much of it misapplied. More serious is the fact that water-colour painting is really an *art intime*, and the Piccadilly Galleries, unlike the Pall Mall room, are certainly not intimate. One tends to notice, therefore, perhaps the wrong things. There are in the Institute pictures which seem to have been painted forty years ago, such as W. E. Webster's "Yellow Jacket," a Whistlerian composition; A. D. McCormick's "A Sunshine Serenade," which, as an XVIIIth-century "costume" subject, goes back to the eighties of last century; as does Fred Roe's "Fighting in the Hills, N.W. Frontier"; John Hassall's "Cinderella" is likewise late Victorian; and so one might continue. The point is that one can paint a picture in the tradition and it need not therefore date. Gerald Ackerman's "Chatham" is an example. There is nothing "modern" about it—it simply is a good piece

of work. And here are other water-colours which seem to me to possess merit: George Graham's "Sun-down," Sidney Causer's "Hastings Beach," Mabel F. Wickham's "February Morning," Frank Mason's "Malta," E. A. Sallis Benney's "Walnut Tree," Vera Down's quiet and convincing "Village Shop," Norman Wilkinson's "Blue and Gold"—a flickering of seagulls in sunlight—Charles Ince's "Dismantled Barns" and Morgan Rendle's "Hangleton, Sussex." Perhaps Gordon Forsyth's still life called "Water-colours" enforces the lesson most of the exhibitors here seem to require, namely, the importance of design in the abstract.

In the old Water-Colour Society's exhibition one somehow feels much happier. The proportion of satisfying work is so much greater. Its president is Russell Flint, and for sheer skill he certainly deserves to be. Nevertheless, one can have too much even of that, and in the background of his picture "Viragos in a Courtyard, Nievre," there are passages, notably the treatment of the balcony, which are quite unconvincing in spite of the skill. I have always been a great admirer of the very different treatment of the medium by S. R. Badmin. In his little picture of what apparently represents a nudist colony entitled "Parson's Pleasure," he demonstrates its weakness. These tiny nude figures in a landscape look puny and trifling. The picture has

ROUND THE GALLERIES

consequently infinitely less charm than his "Essex Stairs," a townscape with figures. Charles M. Gere, on the other hand, somehow always manages to invest his small landscapes with the dignity of large mural decorations. Once more one notices A. S. Hartrick's remarkable power of making a picture—"Summer Breeze"—out of something that other artists would call nothing: a little girl leaning against a railing—just that, and nothing more; but it "comes off." So does another picture of his, "A Raider"—just a fox running through a thicket—nothing more. Nor are these things done with any particular skill, such as distinguishes Russell Flint's less famous brother, Purves Flint. His picture, "Snow in Holland," is one of the most distinguished works in the show.

There are two newcomers, Thomas Hennell, whose snow scene, called "Study," demonstrates his individual handling of the medium; and Charles Ginner, who certainly uses the medium, reinforced as it is by black line drawing, in a most unorthodox but none the less effective manner. Other good work is contributed by P. H. Jowett, Joseph Southall, Job Nixon, W. Lee Hankey, Ronald Gray, Sir Walter Russell; nor must we omit the mention of the astonishing veterans, Sir George Clausen and Thomas M. Rooke—a nonagenarian.

PAINTINGS BY DESMOND HARMSWORTH AT MESSRS. WILDENSTEIN'S GALLERIES

Mr. Desmond Harmsworth's paintings will come as a pleasant surprise to those who, like myself, had no previous acquaintance with them. He lives in Paris and has never shown in England before. This painter is not one of the many who put paint to canvas seemingly not letting their hand know what their brain is thinking, but on the contrary one who knows exactly what he wants and sees that he gets it. In proof I would invite comparison of Nos. 10 and 19. They represent exactly the same subject—the Port des Célestins under totally different conditions of atmospheric light—and they are both equally true. Or again the flower piece, "Delphiniums," shows that the artist knows, not what one might suppose sufficient, namely the flowers he depicts, but what their colours are doing in—or, if you prefer it, *with*—the picture. His portrait of "Osbert Sitwell, Esq." is an admirable likeness, in which only the pale blue dressing gown is, as it were, a *contradictio in adjecto*, the blue being of a shade I hardly expected to be "adjacent" to the Sitwellian mind. The elegant "Portrait of the Artist's Wife" reminds one that his whole outlook is perhaps more French than English. Mr. Harmsworth makes much play with the linear elements of his technique, and simplifies where the typically English painter tends to elaborate. A very good debut this, with, we hope, many successors.

CLARA KLINGHOFFER AT THE REDFERN GALLERY

What has happened to Miss Clara Klinghoffer since she has left our if not benighted at least benebuled shores? She used to be almost famous for her draughtsmanship, and in particular for the way in which she rendered the solidity of form. She used to draw, one might say, in the round. I do not recollect that one ever particularly

noticed her colour, which seems to me always to have been neutrally subservient. In this exhibition her drawings have still her old qualities. In her paintings, however, one finds colour as a new self-assertive element, and it is generally not good. It jumps; it does not "belong," or else she has a *penchant* for a Rembrandtesque hotness ("Old Man Reading"), without his mellowing temperament. Moreover, her sojourn in Holland seems to have brought her into contact with German expressionism (see, for example, "The Eccentric"). In the portrait of "The Rabbi" we have an academic representation of a *soul*: it is highly emotional. Only in such more restrained works as the admirable portrait of "Lucien Pissarro" or the gold-grey harmony of "The Guitar Player" have we that unity, added to her power of representation, which raises a painting to the rank of a work of art. Can it be that she finds the Continental air too disturbingly disturbed at present, and inimical to that tranquillity which is essential?



IMPERIAL CLOISONNÉ ENAMEL WINE EWER
Ming Dynasty

Lent by Messrs. Spink & Son, Ltd., to the Ideal Home Exhibition
(See next page)



"DRINKING VESSELS THROUGH THE AGES": At the Ideal Home Exhibition
A collection of "Treen" loaned by Owen Evan-Thomas, Esq.

"DRINKING VESSELS THROUGH THE AGES" AT THE IDEAL HOME EXHIBITION

The Ideal Home Exhibition embraces such a multitude of different things that one rarely notes how much of it is really concerned with art. In point of fact hardly any of the exhibits can fairly be excluded from its category, since even where purely utilitarian articles are concerned they still for the most part make an appeal through texture and finish. All that should be taken into account in comparing these annual events with their predecessors. For that, however, this is not the time and place. What we wish to stress, nevertheless, is the fact that inconspicuous side-shows here are often of the greatest interest to collectors. This time it is a small bay called "Drinking Vessels through the Ages," an exceedingly interesting and well-arranged show covering a period from pre-history to the Victorian—indeed, our own era, for it included Mr. Harold Stabler's Edward VIII's Accession Cup, lent by the Goldsmiths' Company. The Clothworkers' Company sent three pieces of silver: the Morgan Horn, a VIth-century Saxon Treasure found in a bog, a College Cup of 1654-55, and the Beckford Flagon, 1680. The Earl of Strathmore, father of the Queen, lent the Silver Lion Cup of Glamis, and the Earl of Yarborough the William the Silent Tazza Cup, 1573. There were all manner of vessels—Nigerian, Pre-Inca, Egyptian, Chinese, Persian. There were bottles of every kind, amongst them the giant decanter that holds twenty-one bottles, lent by André Simon. There was other glass; Dresden, Sèvres, Delft and Lambeth pottery, contributed by such famous collectors and firms as Messrs. Berry Brothers, Mr. Louis Gautier, Messrs. Wedgwood, Spink, Owen Evan-Thomas, and many others. In point of fact this side-show, valued at nearly £100,000, deserved to have a special article here had there been time to prepare it.

CONTEMPORARY SCULPTURE BY BRANCUSI, LAURENS, PEVSNER, HENRY MOORE, DUCHAMP-VILLON, HANS ARP, CALDER, TAEUBER-ARP AT GUGGENHEIM JEUNE'S, 30, CORK STREET

This is the exhibition which had been damned beforehand by the action of the Director of the Tate Gallery in his capacity as Customs adviser. The Director was ill-advised himself, no doubt, but one can quite understand his feelings. If the "Shech-el-Beled" of ancient Egypt, if Michelangelo's "Moses," if Rodin's "Penseur" is Art—then obviously none of these things is Art. All depends, however, on whether we write this pernicky word with a capital A or not. If not, then unquestionably these exhibits are examples of the art of design, in concrete materials. It is ridiculous, however, to call Calder's wire contraptions, Moore's string figures, Pevsner's bronze and ebonite "instruments" sculpture. All the trouble created by artists of this school is due to the loose way in which such terms as art and sculpture are handled by their friends and enemies alike. The piece that appears to have angered the Director of the Tate Gallery most is an egg-shaped object carved in marble by Brancusi, one of the pioneers of this form of art. It is called "Sculpture pour Aveugles." Close your eyes, therefore, and handle it, and you will discover that it is not really a marble egg. You will also discover that it has beautiful and immediate tactile values. It is lovely to the touch, and subtly modelled. It cannot be that those who find pleasure in handling this highly wrought shape are singular. They are only unprejudiced. Similarly Pevsner's "Abstraction," an object composed of bronze and ebonite shapes, is very pleasant to look at. Arp's "Concretions Humaines," one in stone the other in bronze, are extremely good examples of real sculpture, but they are also, to me at any rate, horribly unpleasant. It is as if some devil had torn a woman's beautiful body

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to pieces and miraculously united parts that did not belong together into a new rhythmic, organic but insane unity. Henry Moore's anthropomorphic forms give one the same unpleasant feeling, whilst his "String Figure" and "String Relief" are just pleasant abstract designs in concrete form. Calder's mobiles are amusing diagrams that look as if they had taken concrete form from the pages of some book on astronomy or geometry. For the rest I have no use, except in so far as they are representative of the researches made by artists "since Cézanne." Researches, however, may be unsuccessful; these are — or so I judge.

THE LIFE AND THEATRICAL CAREER OF EDMUND KEAN, 1787-1833. AN EXHIBITION AT MR. IFAN KYRLE FLETCHER'S ROOMS, 26, OLD BOND STREET, W. 1

Mr. Kyrle Fletcher has brought together in this show a most remarkable collection of Edmund Keaniana. They cover every period and every aspect of his career literally from before his birth to his very grave and monument. Playbills, portraits, caricatures, autograph letters, manuscript poems, clippings from contemporary newspapers and magazines recreate the dynamic personality of this great actor, whom his contemporaries believed to be possessed of a *dæmon*. It must be granted that few of the pictorial exhibits have great artistic merit, though there is a fine sepia aquatint by H. Meyer of "Kean as Shylock," which gives something of the actor's uncanny powers; but, on the other hand, the caricatures and the other "straight" portraits give a much more lively picture of Edmund Kean and his times than any corresponding exhibition of one of our contemporary actors would give the public after a lapse of a hundred years. The catalogue to this exhibition has a characteristic foreword by Gordon Craig. From its concluding paragraph we learn that Gordon Craig is planning to write a book to be called "Kean's Public," of which he says that it will "form a gallery of comic-tragic-stupid portraits of the set of rascals that 'God-damned' everything then, and, please God, are God-damned now."

"IMPRESSIONNISME" AT THE LEGER GALLERIES

That double "n"; that final "e"! I wish they wouldn't do it. It puts one off. Impressionism, in its British inexactitude, is quite good enough, especially in the case of a show that includes not only Corot and Courbet, but also Boudin and Degas. Nevertheless, it would be interesting to have a show of true "Impressionisme," a show, that is, strictly confined to pictures painted by impressionists in their impressionist manner, and not before or after. Meanwhile one could greatly enjoy this show, apart from, possibly, pedantic considerations. There was, for example, a charming Corot of 1865, "Le Prairie aux deux Gros Arbres," less romantic and more Dutch than the typical late Corots; there was also a fine Camille Pissarro, "Côte du Jalier à Pontoise," which, perhaps more by reason of its red roofs than anything else, put one in mind of Vermeer. It is a strong picture, and more *felt* than his more scientific paintings. Renoir's confused "Paysage d'Algérie" (of 1880) is a comforting colour arrangement, nevertheless, far more so than his overheated "Femme au Chapeau Jaune." Jongkind's "Vue en Hollande" is a romantic moonlight,

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his "Le Port" looks as if it were a Van Goyen painted by Boudin. Cézanne's "Cabanon de Jourdan," 1906, gains its main interest from the fact that it was his last picture; never was emphasis on design more confused in effect. Monet's "Port de Rouen" is also an interesting unfinished sketch. Toulouse Lautrec's "Le Canapé" is a painted drawing, with a mulberry crimson set against scarlet. On second thoughts, I may have described the colours wrongly: at any rate, there are two contrasted reds, in which the blue in the one contrasts with the yellow in the other. There is a Monet-like Sisley, "Pont de St. Cloud." The greatest artistic puzzle is Courbet's "Jeune Fille aux Fleurs." Here the "aux" is misleading, because the flowers are altogether apart from the girl in respect of their treatment. They are produced by lively thrusts of the loaded brush. Compared with them the girl is insubstantial in spite of the fullness of her figure.

CAREL WEIGHT'S EXHIBITION AT PICTURE HIRE LTD., 56, BROOK STREET, W. 1

Carel Weight is one of our young painters whose pictures, seen at the R.B.A. and elsewhere, entitle him to be taken seriously as an artist of promise. It is, therefore, necessary to say that this one-man show of his does not quite come up to one's expectations. His painting is still "full of good stuff," but he seems, somehow, not to have made the best use of his powers. His great assets are an individual sense of colour and an equally personal sense of humour. He cultivates two different forms of pictorial utterance, impressionism



FEMME SE COIFFANT

By DEGAS

From the exhibition at Messrs. Leger & Son, 13, Old Bond Street

and expressionism. In the former mood he is serious, matter-of-fact and serene; his "Landscape near Folkestone" may be cited as an illustration of this quality. In the other mood he is witty, humorous and ironical, not only in subject-matter but also in the handling of his brush. Somehow one never gets the full flavour out of his exhibits in this show. The tone is for the most part low, the colour monotonous. The "Girl with the Gloves" shows what he can do with positive colour—the gloves. "Uncle Percy" shows what he can do with tone. "Spanish Rhapsody" gives one a good idea of his whimsical powers. But there are too few pictures that have "come off" as successfully as these. Moreover, his liking for under-life-size portraiture makes his achievement ineffective. His attempt to transcribe Goya's etchings of the Disasters of War into painting, in an endeavour "to add instead of detract from the dramatic force of an etching by extra emphasis of colour," seems to lack precisely this extra emphasis. All this rather negative praise is recorded here because of the real respect I have for the potentialities of this artist.

SEA PICTURES AT THE MAYOR GALLERY

The proprietor of the Mayor Gallery must have had a humorous intention when he called this exhibition "Sea Pictures," for the sea in many of them can only be discovered by obliging inference. Nevertheless, the show was as fascinating as it was varied. Such painters as Richard Eurich, with his accurately representational "The Schooner 'Joanna' at Poole," and John Bigge, with his no less meticulous but wholly surrealistic "Time and Tide," seem to be living in two totally different spheres, and Jean Lurçat, with his utopian "Sea Shore," seems to live on yet another planet. In Ethel Walker's "Summer Clouds" the sea-charged atmosphere is almost tangible, whilst Georges Braque's "Marine" contrives somehow, like all this painter's work, even the most abstract, to have an air of tragic significance. By contrast again Raoul Dufy's brush, in his

"Shrimping at Dieppe," seems to be dancing lightly on his canvas, treading all the solemn tenets of artistic theory underfoot. There are other paintings worth discussing, by Picasso, Georges Bergen, Tristram Hillier, Edward Wolfe, Duncan Grant, for instance. I personally get most satisfaction, however, out of the subtlety of Sine Mackinnon's "Inner Harbour, Concarneau," and the simplicity of Albert Marquet's "Rabat."

SHORTER NOTICES

GUGGENHEIM JEUNE'S ASK US TO DRAW SPECIAL attention to an exhibition of theirs which opens on May 5th. It is devoted to the work of Geer van Velde, a Dutch artist in whom they have great faith. He appears to have been influenced by Van Gogh, Picasso and Rouault, and is already much appreciated on the Continent and in America.

THÉRÈSE LESSORE, WHO EXHIBITED A COLLECTION OF paintings under the generic title of "The Hop Gardens of Kent" at the galleries of Alexander Reid and Lefèvre, has certainly found a paradise of inspiration. The hop gardens seem in nature almost consciously "decorative," but Miss Lessore, under the influence of Sickert, has tried to combine light, airy impressionism with decoration in the flat by means of a curious technique. She uses for the most part a very coarse canvas, so that her pictures look for all the world like needlework. Many of them, such as "Love at first sight," "Crabbed Age and Youth," "Isabella," are very pleasant. There is, however, over all a sort of Boucher-like superficial elegance, seen best, perhaps, in "Waves of Leaves," an elegance which is not quite in tune with "op-picking."

At the same galleries there were on view new paintings by Elwin Hawthorne. We know this artist as one of the most talented members of the East London group. In France we should rank him with the Rousseau school of *maîtres populaires*. His pictures are, for the most part, simple and attractively naïve; but his shapes are a little too empty.

IT GIVES US MUCH PLEASURE TO print this little reproduction of one of Mr. Pontremoli's needlework carpets, because, as the illustration indicates, they are admirable in design and most suitable to their different purposes. This particular reproduction is a design for a nursery carpet made for the Duchess of Kent's little daughter, Princess Alexandra. The subject matter of this rug is taken from thirty-four of Lafontaine's Fables. The patterns of Oriental rugs have the appeal of tradition; but it seems to us there is much to be said for designs of a contemporary kind carried out in colour schemes that match the rest of the furnishings. It is just this type of rug that Mr. Pontremoli (of 11, Spring Street, Paddington, W. 2) so successfully specializes in.



ENGLISH NEEDLEWORK NURSERY RUG, size 7 ft. 6 in. by 4 ft. 6 in.
(See adjoining note)

SHORTER NOTICES

AT THE STORRAN GALLERY WERE TO BE SEEN TWO exhibitions. The first one was of "New Works" by Varda. Jean Varda, a Greek, is already well known as a decorator with an individual technique, in which plain and mirror glass as well as concrete lend variety to the textures of his panels. Varda's decorations are not only decorative but they are also great fun. He is, in fact, a humorist, not only with his brush—or whatever other instruments he employs on his panels—but also with his pen. In proof of this let me quote one paragraph from the "Manifesto 1938" with which his catalogue opens. He writes: "As an Ionian myself, atavistically initiated to the arcanae of the Ionic capital and the double spiralled symbol of premycenaean matriarcaté I dare reconstitute from authentic material out of the recesses of time the first new integrally spiralled woman of to-day." It is all deliberate nonsense, of course, capital and sane tomfoolery, but that does not in the least prevent one from seeing and enjoying the merits of these decorations, especially the grey-yellow "Banderilla," the red-mauve "Passa de Muleta," and the incredible "Sphinxes abhor isochromism," quite seriously. On the other hand, I confess that I do not know from what point of view the other exhibitor in the same gallery, Miss Ivy Langton, wishes her paintings to be appreciated. Their point escapes me.

"TOM BALSTON" IS A GENTLEMAN ALREADY WELL known in what the journalist calls "art circles," but not as an artist. The exhibition at the Redfern Gallery is his first appearance as a practitioner, and it is surprisingly good. His approach, contrary to what one would expect, is that of perfect, or almost perfect, ingenuousness. He puts down what he sees as well as he knows how to without any *arrière pensée* about art. His pictures consequently have something of the *douanier* Rousseau type of painting. Nevertheless, there is in his pictures, especially their greens, a hint of Mark Gertler, and in others a suggestion of Ethelbert White. Thus such things as "The Bridge at Ashford Hill," "December" and the Chelsea still life "Hind" are amongst his best paintings. Another one, "Reservoir," is technically excellent, though one feels that greater experience will enable him to exploit the rhythm of interweaving tree branches to better purpose.

WALKER'S GALLERIES HELD A MEMORIAL EXHIBITION of Pictures and Water-colour Drawings by Charles Tattersall Dodd, Sr. (1815-1878). He was a drawing master at Tunbridge Wells, and, therefore, most of his paintings depict its immediate neighbourhood. The exhibition suffered greatly because of the indiscriminate selection and the quantity of the exhibits, and also the unsuitable framing. Under such conditions one had some difficulty in arriving at a fair judgment of this Victorian artist's work. He was, unquestionably, a skilful water-colourist, and altogether a painter with a true appreciation of the land, especially trees, and the sky. What he lacked was a love of art, as distinct from craft and from nature. He could, as a rule, not bring himself to leave well alone. Nevertheless "Tunbridge Wells Common," "The Pantiles, Tunbridge Wells," "Buckhurst Park, Withyham" and "Timber Wagon" may be selected as evidence of powers which he definitely possessed but elsewhere too often squandered ineffectively.

AT THE RISK OF APPEARING UNGRATEFUL, WE CANNOT help saying that the centenary of the National Gallery which the reception of certain favoured members of the public by the Trustees on April 8th marked, was rather in the nature of an anticlimax. There were awnings and flowers; a solitary gentleman in Gallery I shook hands with the guests silently; a new room was on view hung temporarily with a number of paintings of minor interest, including a newly restored "Titian," "not entirely worthy of the master" as the authorities themselves say; and finally the guests were asked to admire the pseudo old-brocade-juté wall-covering in the large Venetian Room—*et praeterea nihil*, for even the *vox* was missing.

Of course, we were glad to see in the new room the Sir Bernhard Samuelson bequest of the XVth-century Florentine paintings, in frames and on a *cassone*; and Viscount Bearstead's gift of a Le Valentin; and we are equally pleased with the cleaning of the "Tribute Money," if only for its gorgeous colour, restored to startling freshness.

Nevertheless, the centenary of one of the finest national collections in the world deserved to have more than this silent, floral tribute paid to it.

IT IS REMARKABLE HOW FREQUENTLY SIMPLE NATURE STUDIES, even photographs, will lend themselves for decorative use in applied art without any elaborate "abstraction" or distortion of the facts of nature. Time and again one notices in looking through illustrated periodicals the decorative value of effects produced sometimes, even by the camera. Such effects, however, require simplification by the hand of the expert chintz designer. Messrs. W. H. Haynes, Ltd., of 24-26, Spring Street, Paddington, W. 2, seem to have been particularly successful in this respect with their "Wimborne" chintz, here reproduced. This is a striking pattern based on a simple nature study, printed in natural colouring, and very effective.



"WIMBORNE" CHINTZ

(See note above)

IN AID OF QUEEN CHARLOTTE'S MATERNITY HOSPITAL

Charity, let it be said to his credit, makes a great appeal to the average Englishman who can always be relied upon to do his bit when *she* calls, although perhaps he is less given to favour her more spiritual and less practical sisters, Faith and Hope.

At all events, Queen Charlotte's Maternity Hospital should benefit greatly by the auction which Messrs. Sotheby's (not, incidentally, this time Messrs. Christie's, as we erroneously stated in our last number) are holding on Tuesday, June 28th. From information just received we learn that not only the leading picture and antique dealers are charitably contributing the items of the auction, but the donors include also the Queen, Queen Mary, the Duke of Kent, the Princess Royal, and other members of the Royal Family, and also such well-known collectors as Mr. Samuel Courtauld, Lord Ivor Churchill, Mr. George Eumorfopoulos, Lady Howard de Walden, Sir Edward Marsh, and many others.

The objects included in the sale are pictures and drawings, Chinese works of art, fine furniture, glass, porcelain, Battersea enamel, antique silver, Sheffield plate, Italian and French bronzes, tapestries, &c.

Messrs. Harris & Sons published last year a little book illustrating the history and evolution of "The English Chair" (see review in APOLLO, January, 1938). They have now had the excellent idea of holding an exhibition in aid of the same charity of the actual chairs which were figured in the book. Not, of course, all the chairs illustrated in the book will be in the show. Some have since been disposed of and have been replaced by other, sometimes better, examples. Some of the exhibits have been specially loaned to the exhibition by private owners. The exhibition was not yet ready at the time of our going to press, but we can say with confidence that it will prove to be one of almost historical interest, and as it is held in further aid of the hospital, we hope many of our readers will make a point of visiting the galleries at St. James's Street, S.W. 1 (not at Messrs. Harris's New Oxford Street address). One point of the exhibition is the inclusion of several "Master's Chairs," of which the one here reproduced is perhaps the most interesting example. Note the arms carved to simulate human hands grasping jaw bones. The society or guild for which it was made remains in a dual sense "a mystery."

ART THERMOLUX EXHIBITION AT SCORESBY HOUSE, GLASSHILL STREET, BLACKFRIARS

An exhibition of "Art Thermolux" which Messrs. James Clark & Son, Ltd., the well-known glass merchants, held last month at their Blackfriars warehouse was of much interest. Thermolux glass is a well-known staple building material with distinctive properties; Art Thermolux consists of a spun glass



A SHERATON DWARF BOOK CABINET, the base being gilt with cupboards opening at either end and having their original pleated panels. The top is of finely figured rosewood with a cross-banding of tulip-wood. It is 6 ft. wide, 20 ins. deep and 35 ins. high. This very interesting piece, untouched in every way, has recently come into the possession of Mr. Charles Martin, of Sevenoaks.



A MASTER'S CHAIR. From "The English Chair" Exhibition at Messrs. Harris & Sons (See adjoining column)

interlayer, hermetically sealed between two sheets of glass, but the interlayer in this case forms a kind of marquetry pattern of different colours. Messrs. Clark showed a variety of designs, from purely geometrical pattern to elaborate pictorial compositions. The general effect is that of stained glass but with this important difference, that the "picture" is visible either in direct or in transmitted light.

The results will be greatly improved as soon as artists capable of visualizing the full possibilities of the medium get to work on it, which at present is not perhaps the case. In particular, the white "joints" of the colour shapes which at present appear haphazard might be deliberately turned into rhythmical linear devices.

OUR COLOUR PLATES

A PAGE FROM ORTUSSANITATIS, Paris, Vêrard, c. 1500

This colour plate, representing the interior of an apothecary's shop, is reproduced from the page of a rare early printed book, the "Ortus Sanitatis," printed on vellum by Antoine Vêrard, Paris, c. 1500. The book was especially illuminated for King Henry VII, whose badge and arms may be seen on the borders of our reproduction. Whether the book actually passed into Henry VII's possession is not known. In the XVIIth century it belonged to the Landgraves of Hesse.

The Ortus is Lot 185 in the catalogue of the library removed from Ham House, Surrey, which is to be sold by Messrs. Sotheby & Co. on May 30th and following day.

GALLEYS AND MEN-OF-WAR IN A MOUNTAINOUS RIVER ESTUARY. Flemish School, c. 1527

The original of this colour reproduction formed part of the Loan Exhibition of "Masters of Maritime Art," which was noticed in our last month's issue, page 217.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



A PORTRAIT GROUP OF THE WALLACE FAMILY
By J. ZOFFANY

To be sold by Messrs. Sotheby & Co. on May 18th

YET another old link was broken in April, when Mr. Lance Hannen, the senior partner of Messrs. CHRISTIE, MANSON and WOODS, retired from this famous firm, with whom he has been associated for nearly fifty years. He made his first appearance in the rostrum in 1891, and until 1935, when his place in the box was taken by his son, Mr. Gordon Hannen, his complete imperturbability was known to every frequenter of the galleries. Fortunately Mr. Gordon Hannen will carry on the name which has been so much respected by frequenters of the rooms.

THE TUKE COLLECTION OF JAPANESE PRINTS

On May 2nd and 3rd Messrs. SOTHEBY & Co. are selling the second portion of the collection of Japanese colour prints, Surimono, drawings, books and Kakemono, the property of the late Samuel Tuke, Esq., which comprises many instances of the work of artists hitherto almost unknown. The colour prints and other pictorial objects included in this sale were chiefly collected by Samuel Tuke, Esq., in the late XIXth century, and his main object was to obtain as large a presentation as possible of all the many and various artists associated with the Ukiyo School, and its later developments, and, therefore, the catalogue is crowded with names but little known even to collectors. Then, as now, it was a question of taste, whether to select faded or smoked early impressions with faultless line as preferable to other issues with more brilliant colouring, but the decisions made were for the early impressions, as it was at a time when most collectors were choosing what were then called "mellowed prints," or such as, having been hanging in houses, had become toned somewhat by wood smoke. The reaction in favour of those having their original brilliance began only about some twenty-five years ago, and the craze for such early gems of art in colour printing, perfected in Japan before it was discovered in Europe, has unfortunately led the Japanese to flood the market with vamped specimens, or absolute forgeries, as artistic instinct declined. By the Meiji period this glorious and unrivalled success had become enfeebled and decadent, but the later artists of the Tai Sho and Showa periods have done much to recapture the spirit guiding the achievements of genius dedicated to this art. Never before has such a large collection of Surimono appeared in any public auction room, and here is a greater opportunity for choice

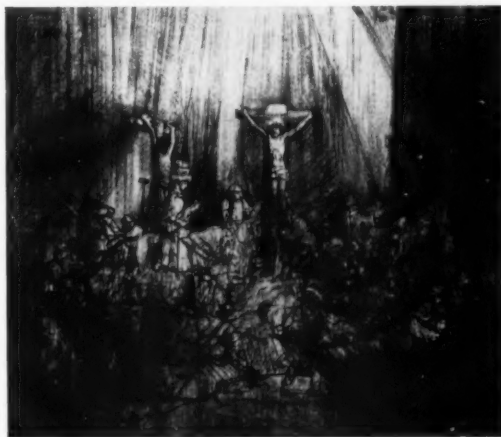
than has ever occurred before, for there are over seven hundred and fifty specimens.

THE DEGLATIGNY COLLECTION OF ROWLANDSONS

On May 11th Messrs. SOTHEBY & Co. are selling the well-known collection of water-colour drawings, with a few engravings and illustrated books, by Thomas Rowlandson, the property of the late Monsieur Louis Deglatigny, of Rouen. This distinguished collector felt, among English artists, a special interest for Thomas Rowlandson, and it is interesting to note that this great English artist has long met with enthusiastic appreciation in France despite the fact that so much of his work as a political caricaturist was directed at France and her rulers. Monsieur Deglatigny was a frequent buyer at Messrs. Sotheby's sales more than a generation ago, and it is pleasing to record that he gave instructions in his will that this collection was to be sold by the firm for which he had so long been a valued client. It is seldom that one finds on the Continent a collection of English drawings and engravings equal in interest to the present one, which includes "A Lecture on Extravagance," signed and dated 1804, water-colour, 8½ in. by 11 in.; "Exhibition of Actors and Actresses of Peckham Fare: Sainder's Wonderful Troop of Performers," water-colour, 5½ in. by 9 in.; "Meeting of the Jockey Club at Newmarket," water-colour, 8 in. by 11 in.; and "More Horrors: Death, Hell and Destruction," inscribed; "The Corsican, His Two Friends and His Blood Hounds at the Window of the Tuileries Looking over Paris," water-colour, 9½ in. by 14½ in.

DRAWINGS AND PAINTINGS

On May 4th Messrs. SOTHEBY & Co. are selling a collection of French and Italian XVIIIth century drawings and paintings, the property of a well-known family of collectors, and the drawings include Boucher's "Study of a Nude Woman, as Diana, bust," black, red and white chalk, 12 in. by 9 in.; "La Rivière," by Canaletto, black chalk and indian ink, 7½ in. by 11½ in.; Fragonard's "L'Escalier," red chalk, 10½ in. by 5 in.; Hubert Robert's "Salpetriera a presso Campo Vaccino," signed and dated 1759, with inscription, red chalk, 18 in. by 13½ in.; Tiepolo's "Head of a Youth, looking upwards, his left hand against his cheek," red chalk, 9½ in. by 8 in.; and by the same artist, "St. Augustine Enthroned with Other Saints," pen and indian ink with wash, 19½ in. by 13 in., which is a drawing for the picture in the National Gallery, No. 1193, which is described as "Henry IV of Germany at Canossa," but Sack favours the interpretation here given, and associates the composition with the



THE THREE CROSSES. Etching. REMBRANDT
To be sold by C. G. Boerner, of Leipzig, on May 23rd to 25th



GOLD-MOUNTED ROCK CRYSTAL BIBERON
12½ in. high, 16 in. wide. XVIth century
To be sold by Messrs. Sotheby & Co. on May 5th

altar-piece formerly in the Church of San Salvatore, Venice, and since destroyed by fire. Among the pictures is Louis Moreau's "Le Coup de Vent," a landscape with a turreted building in the centre middle distance round which a river flows, forming a cascade on the left, with an effect of stormy windy sky with gleams of sunlight over the country, signed and dated 1760, 17 in. by 23 in.; and Watteau's "Portrait of King Louis XV as a Child," full length, in white, 50 in. by 40 in.

GLASS

Messrs. SOTHEBY & Co.'s sale on May 6th contains some interesting glass, including a sweetmeat glass with scalloped rim and radially ribbed cup bowl on a massive inverted and star-studded Silesian stem, terminating in a high-domed foot matching the bowl, a rare type, 5½ in.; an Anglo-Venetian wine glass with flared funnel bowl, vertically grooved half-way up the sides and supported on a short five-winged stem above a wide folded foot, 6½ in., circa 1685; an interesting series of sixteen Wrythen glasses with funnel bowls, all with various types of Wrythen decoration, from the Savoy period to the end of the XVIIIth century, 5½ in. to 4½ in.; a series of seventeen ale glasses, mostly with funnel bowls on plain stems, 7 in. to 5½ in.; a fine champagne glass with lipped double ogee bowl on an opaque twist stem terminating in a domed and folded foot, 5½ in.; a Millefiore paperweight, ornamented with medallions of deer, horses, dogs and birds, dated 1848; and a XVIth-century German Humpen of tall cylindrical form on a hollow spreading folded foot, enamelled with a fable scene of asses in a tree, with a German inscription, roughly translated, "Miracle of Miracles, the Ass in the Tree, the Birds on the Ground," dated 1592.

THE HAM HOUSE LIBRARY

On May 30th and 31st Messrs. SOTHEBY & Co. are selling, by order of the Buckminster Estates, the first portion of the renowned library removed from Ham House, Surrey, and in this issue we reproduce in colour a page, "An Apothecary's Shop," from lot 185, the *Ortus Sanitatis*, a magnificent copy illuminated by Antoine Vêrard for Henry VII. Ham House was built in 1610, and in 1643 came into the possession of William Murray, first Earl of Dysart, nephew of Thomas Murray, tutor to Charles I and later Provost of Eton. His only child and successor, Elizabeth, Countess of Dysart, married first, in 1651, Sir Lionel Tollemache, third baronet, from whom subsequent earls are descended, and, secondly, in 1671-2, John Maitland, Duke of Lauderdale, K.G., Secretary for Scottish Affairs, and a member of the Cabal Ministry of Charles II. During the ten years duration of this second marriage they lived largely at Ham House, and it was during this period that the collection of the more valuable portion of the library began. The duke was a very tolerable scholar, and that he left valuable acquisitions of his own at Ham House is shown by the stamp of his Arms on the Binding of Boece's "History of Scotland" (lot 37). There is no doubt, however, that the library owes the major portion of its valuable contents to Lionel, fourth Earl of Dysart, K.T. (1708-70), who was fortunate in forming

a great library at a period of exceptional opportunity, and he took full advantage of the sale of the printed books in the Harleian Library, and at least six Caxtons can be identified by the binding or by Thomas Osborne's, who sold the library, pencilled prices. The French section of the sale contains the great *Chroniques de St. Denis*, which is notable, as was the Clumber Library, for books printed upon vellum and illuminated, and outstanding amongst these is the magnificent *Ortus Sanitatis* already mentioned. There are a few important bindings in attractive unrestored condition, and the Grolier (lot 184) is a particularly fine example, decorated in a boldly designed pattern without figured tools.

FIREARMS AND OTHER WEAPONS

On May 20th Messrs. PUTTICK & SIMPSON are selling a most interesting and important collection of antique firearms and other weapons, which includes rare Scottish Pistols, Coaching Guns, and a variety of Pistols, including one with finely chiselled mounts, by the well-known maker, Lazarino Commiazzo.

"ROCKHURST," HALIFAX, YORKS

The sale that Messrs. C. W. LAYCOCK are holding of the contents of "Rockhurst," Halifax, Yorks, contains many interesting items, including "Glen Yorkin, near Edinburgh," 13½ in. by 19½ in., by Patrick Nasmyth; "The Shooting Match," by Watts, a richly embossed and chased tankard with hinged lid, raised figures depicting mermaids and children, 8 in. high by 5 in. diameter; a George II cream jug with beaded handles and borders and square base, 5½ in. high, 1780; George III fluted cup with octagonal base, 5½ in. high, 1810; George III embossed and fluted two-handled cup, 4 in. high, 1766; George III embossed cream jug, 4 in. high, 1778; a set of six Hepplewhite mahogany dining chairs with shield-shaped splat backs, fluted legs, loose shaped front seat covered in tapestry; wine glass, with engraved barley decorations, 7½ in. high; two-handled chocolate cup and cover, in the Hizen manner, square mark; pair of plates by Flight & Barr, painted and richly gilt with birds, flowering plants and rocks, in Imari style, mark in brown, incised "B," 8½ in. diameter; Swansea tea and coffee service, with gold, flowers and landscape panels, in mint preservation, comprising teapot and cover, sugar bowl and cover, cream jug, basin, ten tea cups, ten coffee cups, twenty saucers and five plates; and a Chelsea figure of a Boy with a Drum, 5 in. high, gold Anchor Mark.

CONTINENTAL SALES

Messrs. C. G. BOERNER of Leipzig are selling by auction on May 23rd, 24th and 25th three interesting collections of prints and drawings. The first sale is of the print collection of Eduard Fuchs, Esq., the well-known author of many richly illustrated books on civilization and morals, and includes many rare items reproduced in Mr. Fuchs's own publications, an important collection of Rowlandson etchings and a almost complete collection of Daumier lithographs in very fine condition before the letterpress on the back; the second sale includes many fine prints by Dürer and Rembrandt, mostly duplicates of the Berlin Kupferstichkabinett, and comprises very fine impressions of Dürer's "Adam and Eve," "The Prodigal Son," "The Great Fortune," "St. Jerome in his Study," the engraved portrait of Erasmus, and a wonderful set of the engraved Passion with wide margins. Among the Rembrandt etchings must be mentioned a beautiful impression of "The Three Crosses" (see illustration, p. 283), in very fine condition; "The Triumph of Mordecai," a first state of "The Good Samaritan," a brilliant impression of the second state of the portrait of Jan Lutma the Elder, the rare landscape with sportsmen and dogs as well as a remarkably fine impression of the famous "Windmill." The third sale is an interesting part of the Ehlers Collection of Göttingen, and comprises drawings by German and Swiss Masters of the late XVIth century, many of which are signed, as well as rare drawings and engravings by masters of the romantic period of the XIXth century, such as Olivier, Runge, Horny and others.

That there is a definitely improved feeling abroad has been shown by the sales that have taken place during the last few weeks, when prices have been very good and in some cases excellent.

THE SCHIFF LIBRARY

Messrs. SOTHEBY & Co. sold a selected portion of the famous library formed by the late Mortimer L. Schiff, Esq., of New York City, on March 23rd, 24th and 25th, which realized a total of £22,928 10s. This collection is probably most widely known for its fine bindings, to which nothing comparable has been seen in London since the Holford sale of nearly ten years ago,

ART IN THE SALEROOM

and one of the most attractive of the famous Parisian bindings, an edition of the Odes published by Armand-Jean Le Bouthillier, the future Abbé de Rance, at the age of twelve (lot 15), fetched £260; the Holy Bible and Psalms, 1651, a brief concordance or table of the Bible, 1646, and the Whole Book and Psalms, collected into English Meeter, 1653, with a remarkable binding of great beauty and interest, £105; Baldassare Castiglione Il Libro Del Cortegiano, first edition, Grolier's copy, Aldine anchor on title, painted in blue and gold, large initial letters, probably designed by Geoffrey Tory, in gold, Parisian bindings of dark green morocco, circa 1540, £560; Herodoti Halicarnasei Historiæ Lit IX et de vita Horneri libellus, with a fine fanfare binding, executed at Paris for Count Charles Mansfeldt, no doubt while he was living there between 1567 and 1576, and probably during the later year, £310; De L'Imitation de Jésus-Christ by Thomas à Kempis, magnificently bound in Old French Citron morocco, with the sides and back elaborately inlaid with morocco of various colours in the Chinese taste, Paris, 1690, £900; and Molière's Les Précieuses Ridicules, Paris, chez Claude Barbin, 1660, £880.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS's sale on March 16th a George II plain oblong tray on bracket feet, 18 in. long, Richard Bayley, 1726, one foot missing, realized £231 4s.; and four two-handled boat-shaped sauce tureens and covers, by Henry Chawner, 1792, £60 7s. 6d. At the same rooms on March 30th a German silver-gilt pineapple cup and cover on circular lobed base, 30½ in. high, by Michel Muller, Nurnberg, circa 1630, £80; a German parcel-gilt tazza, 10 in. high, by Johann Jacob Wolrab, Nurnberg, circa 1670, £46; and a silver-gilt figure of a General on Horseback, holding a baton in the right hand, 16½ in. high, probably Baltic, late XVIIth century, £35. At these rooms on April 5th a George I plain cylindrical dredger on moulded circular foot with pierced cover and reeded handle, 3½ in. high, Charles Adam, 1716, £39; a Queen Anne taper-stick on octagonal base and baluster stem, decorated with bands of gadrooning, 3½ in. high, by Matthew Cooper, 1704, £20 14s. 9d.; and a Charles I two-handled circular sweetmeat dish, with scalloped and ribbed sides, punched with fleur-de-lys ornament, the centre with a central circular boss, and bands of ovolos, beading and rosettes, with shell handles, 5 in. diameter, 1629, £71 8s.

MINIATURES

On March 17th Messrs. SOTHEBY & Co.'s sale included a few miniatures, and one, attributed to Cosway, of Anne Copley, Lady Manners, afterwards Lady Huntingtower, fetched £68; and another attributed to the same artist, called Lady Harcourt,



BRACKET CLOCK, the movement by Thomas Tompion, London. 14½ in. high. Late XVIIth century
To be sold by Messrs. Christie, Manson & Woods on May 5th



GAMING BOARD. 17½ in. square, German. Circa 1600
To be sold by Messrs. Sotheby & Co. on May 5th

£60; William Beckford, as a boy, by Andrew Plimer, £64; a gold and mother-of-pearl Carte de Bal, finely chased and vertically ribbed and inscribed on scrolls in gold on a green ground, "Souvenir d'Amitié" in the front an oval miniature of Miss Sutherland, 4½ in., illustrated by Foster on "Miniature Painters," recorded by Williamson in his work on George Engleheart and attributed by these authorities to George Engleheart, £44; and Mrs. Filler, by Andrew Plimer, a finely painted miniature, three-quarters dexter, gaze directed at spectator, dark hair and eye-lashes, in white dress with high frilled collar, bound with two ropes of pearls, cloud and sky background, oval, 3 in., £96.

PICTURES AND DRAWINGS

At Messrs. CHRISTIE, MANSON & WOODS's sale on March 18th "A Peasant Home," by Cornelis Dusart, on panel, 19 in. by 14½ in., fetched £115 10s.; "A River Scene with a Sailing Boat," by Salomon Van Ruisdael, on panel, 14½ in. by 20½ in., £472 10s.; and "A River Scene," by J. Van Goyen, on panel, 11½ in. by 20 in., £110 5s. At the same rooms on March 25th a drawing, "Going to the Hayfield," by David Cox, 24 in. by 34 in., fetched £309 15s.; "Shipping off Seaford," by Copley Fielding, 17 in. by 24 in., £162 15s.; "A Mercer's Shop at Dol, Brittany," by Birket Foster, 17½ in. by 27 in., £86 2s.; "Barges on the Witham, Lincolnshire," by Peter De Wint, 16 in. by 21 in., £168; "The Fish Market, Rotterdam," by J. W. M. Turner, R.A., 4½ in. by 7½ in., £115 10s.; and "The Coming Storm," by E. M. Wimperis, 23½ in. by 35½ in., £131 5s. At these rooms on April 8th, when were sold pictures by old masters, a "Portrait of a Gentleman," by Gerard Terborch, 16 in. by 13½ in., realized £325 10s.; "A View of a Town Seen Across a River," by Jan Van Goyen, on panel, 15 in. by 21½ in., £819; "The Departure from a Country House," by Peter De Hooch, signed with initials on the carriage, 25 in. by 31 in., £2,100; "The Letter," by Egdon Van Der Neer, signed and dated, 1682, 30½ in. by 24½ in., £1,522; "A Winter Scene," by Isaak Van Ostade, signed and dated 1644, on panel, 19 in. by 27½ in., £420; "A Bearded Old Man With a Cap," by Rembrandt, on panel, 9½ in. by 7½ in., £1,575; and a "River Scene With a Ferry Boat," by Salomon Van Ruisdael, signed and dated 1633, on panel, 28½ in. by 41 in., £819. The prices obtained at the picture sales go to show that the so-called depression is rapidly departing.

ASTRONOMICAL INSTRUMENTS

In Messrs. SOTHEBY & Co.'s sale of March 17th were a small number of astronomical instruments and a Flemish circumferenter, circa 1600, in the style of Coignet, Damery, etc., complete with its column base, which is square, 15½ in. high, fetched £23 (complete instruments of this kind are extremely rare); a fine gilt-brass Zubler's recipiangle, with swivel and cursors, neatly finished, 17½ in., XVIth century, £31 (this important example comes from a collection of Geodetic instruments made for the Emperor Rodolph II of Hapsburg); an Augsburg gilt-bronze striking tower clock, with hour dial and second dial below, on an engraved foliate ground, XVIth century, £18; a German multiple instrument, circa 1600, of circular cylindrical form, complete with compass, sundials, nocturnal, astrological dials and astrolade, in wood and brass, 4½ in. diameter, £22; and a Flemish brass circumferenter, circa 1600, probably by Coignet, with a good pierced conventional floral design, and well engraved in the style of Arsenius, 9½ in., £30.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 19. ARMS ON GLASS JUG, *circa* 1790.—Arms: Quarterly; 1 and 4. Lozengy, argent and vert, on a bend azure, three unicorns' heads erased or; 2 and 3. Argent a lion rampant sable within an orle of eight escallops gules. Crest: A unicorn's head erased as in the Arms.



These are the Arms of Young of London (granted 1716) quartering those of Manby of Elsham, Co. Lincoln.

D. 20. ARMS ON STAINED GLASS.—Arms: Azure a stag's head cabossed or, issuant from a chief of the last a demi-lion rampant gules.

It is to be regretted that as these Arms are foreign, probably Dutch, identification cannot be undertaken.

D. 21. ARMS ON PAIR OF CHINESE PORCELAIN VASES, *circa* 1775.—Arms: Accolée. Dexter shield quarterly; 1. Azure semée of billets or, a golden lion, armed and tongued, gules, Nassau; 2. Or a lion rampant gules, armed and tongued azure, Katzenelnbogen; 3. Gules a fasces argent, Vianden; 4. Gules two leopards passant in pale or, armed and tongued azure, Dietz. In pretence, the Arms of Prussia. Sinister shield: Argent an eagle displayed sable, imperially crowned or, tongued gules, holding in his dexter claw a sceptre surmounted by an eagle or, and in the sinister claw an orb azure, charged with a cross or, Prussia.

These vases were made for William V, Prince of Orange (son of William IV, Prince of Orange, by Ann, Princess Royal of England, daughter of George II). He was created K.G., March 13th, 1752; succeeded as Stadtholder, 1766; married Frederica Sophia of Prussia; expelled 1795; and died 1806.

D. 22. ARMS ON GEORGIAN SILVER CUP, LONDON, 1776. Arms: Quarterly, 1 and 4. Argent a chevron engrailed gules between three boars' heads coupé sable, Agard; 2 and 4. Sable two wolves statant argent, Wolfe; impaling, Gules a two-headed eagle displayed or, a chief chequy argent and azure, Halstead. Crest: A bugle argent garnished or, stringed sable.

These are the Arms of Agard of Foston, Co. Derby, quartering those of Wolfe and impaling those of Halstead of London, which were granted May 10th, 1687.

D. 23. ARMS ON IRON GATE BY ROBERT BAKEWELL OF DERBY.—Arms: Vert on a chevron between three bucks trippant or, as many trefoils gules. Crest: A unicorn's head erased, turned to the sinister, gorged with a collar, thereon three lozenges and with a chain pendant from the horn.

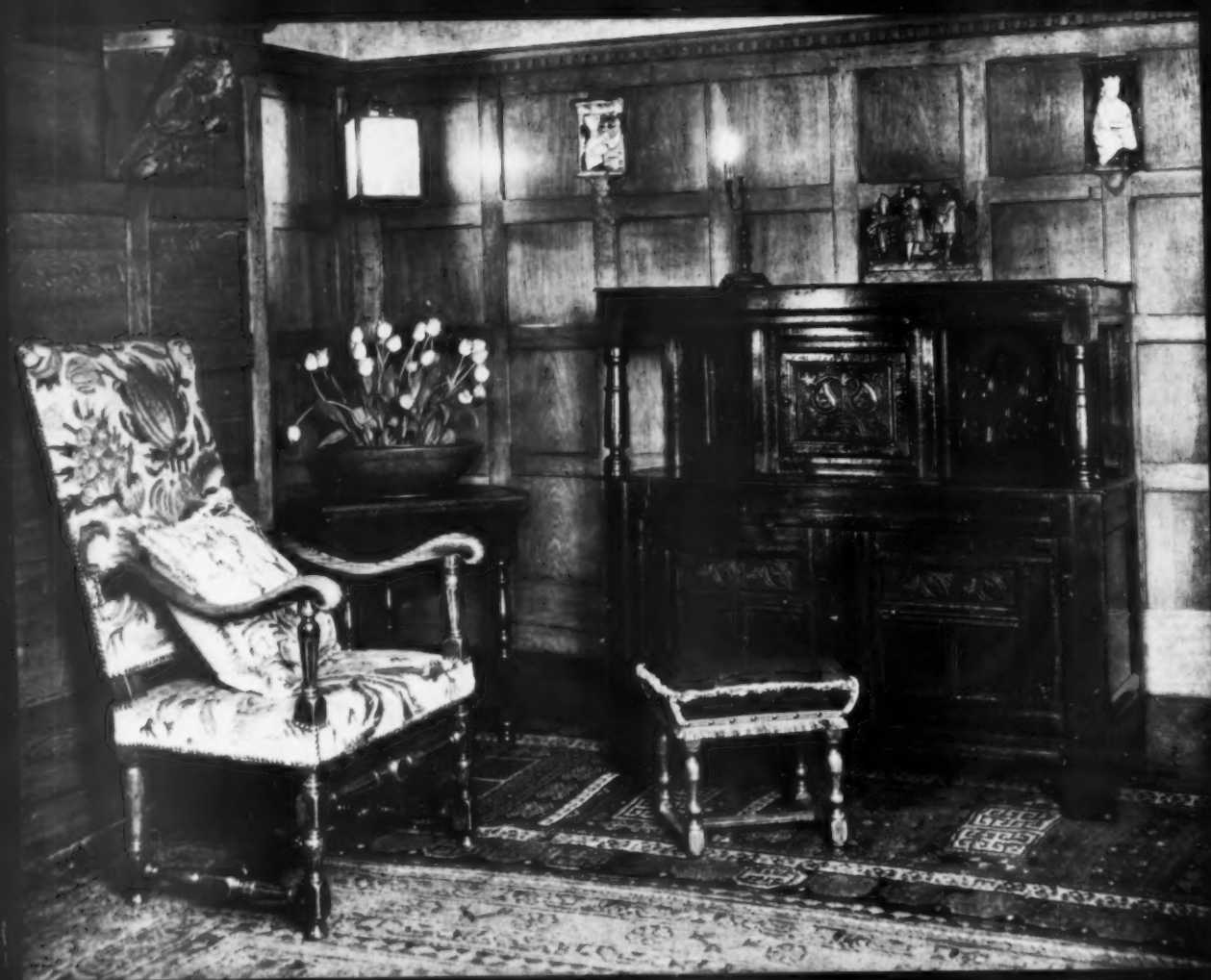
These are undoubtedly the Arms of Robinson, and may be those used by the Right Rev. John Robinson, Bishop of Bristol, 1710, and of London, 1714, until his death in 1723. The crest differs entirely from that usually used by the various branches of the Robinson family, which is generally a buck trippant.

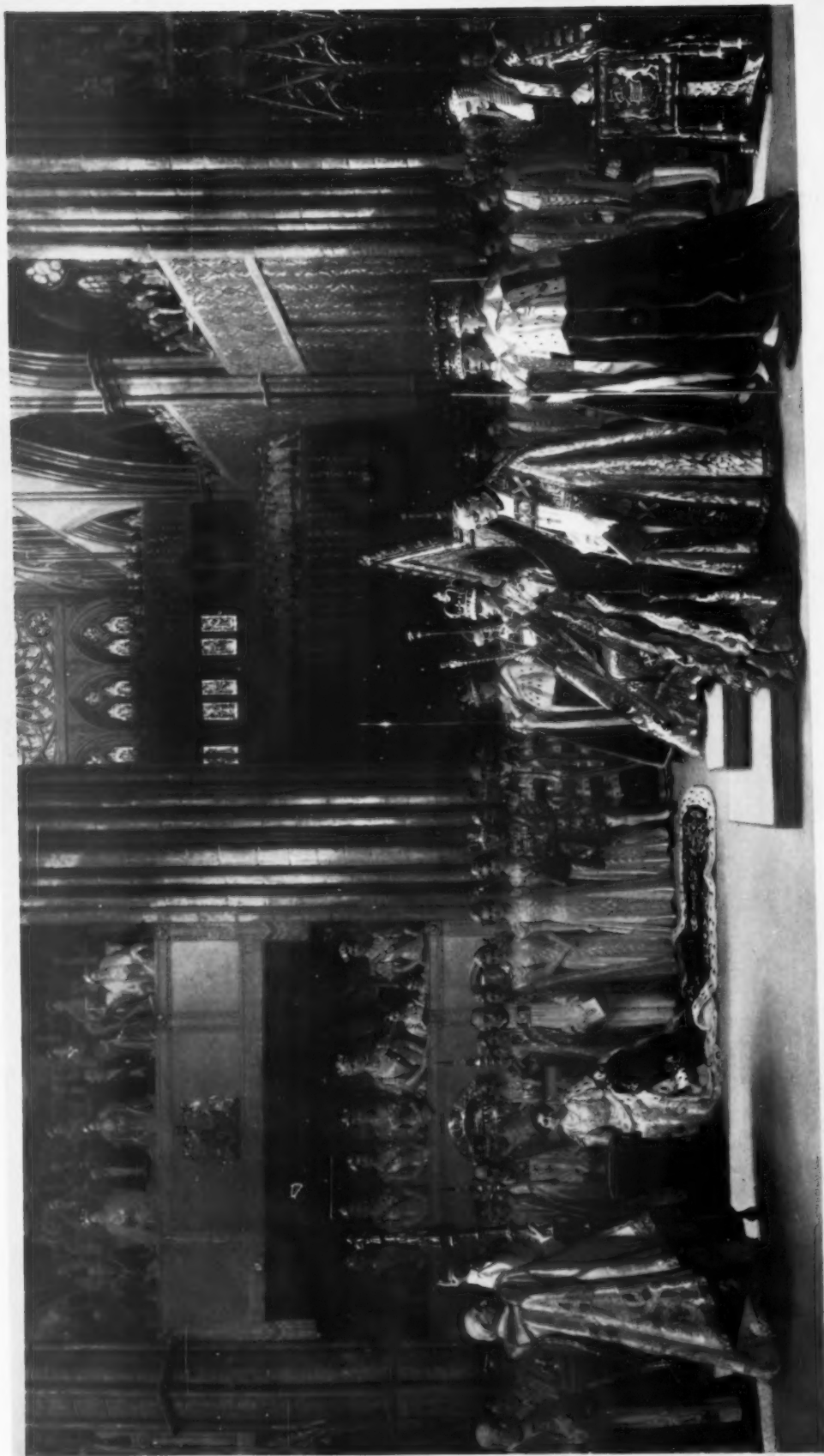
D. 24. ARMS ON CHINESE PORCELAIN DISH, KHANG-HSI PERIOD, *circa* 1723.—Arms: Gules, two bars or, Harcourt; impaling argent, a fret sable on a canton of the last a maunch or, Vernon. Supporters: Two lions or each gorged with a bar gemel gules. Motto: *Le bon temps viendra*. The whole surmounted by a viscount's coronet.



Part of service made about 1723 for Sir Simon Harcourt, first Viscount Harcourt, Lord High Chancellor of England, who married Elizabeth, daughter of Sir Thomas Vernon of Twickenham, Co. Middlesex, and died July 29th, 1727.







Copyright Photo.—A. C. Cooper & Sons, Ltd.

THE CORONATION OF THEIR MAJESTIES KING GEORGE VI AND QUEEN ELIZABETH, 12th MAY, 1937.

By FRANK O. SALISBURY

THE ROYAL ACADEMY

A CRITICAL APPROACH

BY THE EDITOR

THE person who first deprived Art of its plural caused it to grow a swollen head in the shape of a capital "A." Since then this blessed word Art has been rampaging about newspaper columns and art books, to the utter confusion of writers and readers. In confirmation of this assertion I would ask how many have realized that there is no Royal Academy of Art in Burlington House? The institution partly occupying these premises is called

the Royal Academy of Arts: quite another thing, quite another matter. The Royal Academy has, as a body, never professed to teach Art, nor has it ever held exhibitions of Art. It was not founded for that purpose; it has always got itself into trouble when it forgot its own spelling. The Royal Academy was founded to teach *the arts* of design in various media: architecture, sculpture, painting, engraving. It should, therefore, one would suppose, concern itself with the purely technical and material problems of the various arts, therein following tradition on the assumption that the Old Masters were, in fact, the greatest masters of their trade. Unfortunately, the XVIIIth century, during which the Royal Academy was founded, became involved in questions of what is called "taste," and consequently, if the mixed metaphor be pardoned, left the artists and their critics bogged in æsthetics—a slough of despond if ever there was one.

The only principle common to all the arts—and of them there is an infinite number—is that the work, whatever it is, must be "fit for purpose"; spiritual purpose being quite as much to the point as purely utilitarian purposes. That artist will be a master of his particular art



ODD FISH

By GEORGE BELCHER, A.R.A.

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or arts who has envisaged the purpose of his work most clearly and possesses the necessary executive powers. Beyond this the arts have no common ground except, of course, that every work of art must hold together, physically and metaphysically speaking; it must possess perfect unity. To achieve this is the artist's job.

The critic—in so far as there is any justification for him—must endeavour to visualize the purposes for which the work is intended and to

judge how well the artist has succeeded in his aim. To proclaim his conclusion is the critic's job.

Nevertheless no man can add a cubit to his stature, physical or mental, and so both the artists and the critics must resign themselves to the difficult task of suffering fools gladly.

The mere spectators, even the patrons, are in a happier position; they know what they like, and nothing else matters. "Theirs not to reason why"; theirs but to—look and buy!

Judging by the crowds that are annually drawn to the Royal Academy Exhibition, both as spectators and as buyers, it is the most popular institution of its kind. This presumably signifies that its artists on the one side and its visitors on the other see mostly eye to eye. The "unhung" and their partisans will naturally lament this—but that is inevitable. The Academy is there to educate students; it is not there to educate the public. Its exhibitions in particular were intended as a charitable device to get support—physical and material support—for artists, more especially for the "decayed" ones. Whether this support goes to the wrong quarters is a matter of opinion; but it is the public by their action, and not the critics, still less other artists, by their divergent and ill-tempered opinions, who are the judges;



SIR FREDERICK GOWLAND HOPKINS, O.M., F.R.S.

By MEREDITH FRAMPTON, A.R.A.

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and the public appear on the whole to like what they see in Burlington House, or they would stay away.

Are they, from the critic's point of view, wrong? Not entirely. There is still some life in the old body. For example the public can be reasonably sure of finding finished articles in the great shop and not experiments. They can find there things which will take a place in their homes without creating a disturbance. Experimenters are apt to forget that a picture or a statue or a statuette must "live" somewhere, in other words must fit its prospective place in scale, in treatment, in colour—irrespective of the design or subject matter.

Again, patrons of the Academy can be reasonably certain that the work means what it appears to mean to the ordinary man; it poses no obvious problems. With the experimenters the problems are the very core of their work.

One, therefore, generally finds in the Academy exhibitions works that attract the ordinary man or woman by reason of their subject matter to which experimenters are either indifferent or which they chose purposely *pour épater les bourgeois*—themselves included.

That the Royal Academy should cater for

the public is their strength, not their weakness, as their enemies would pretend.

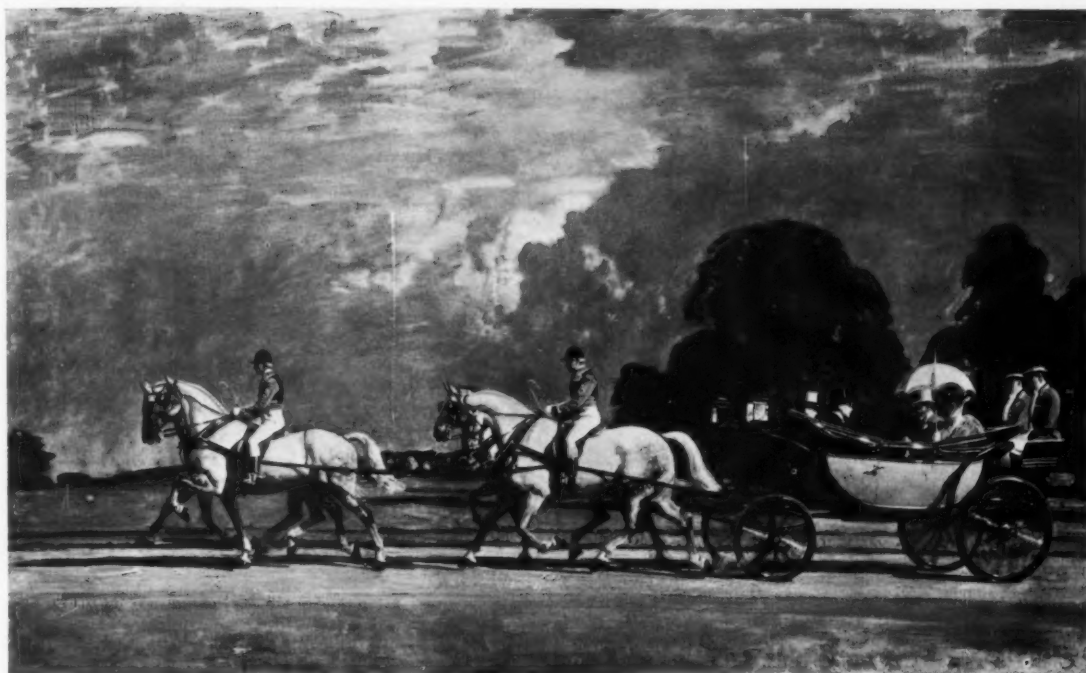
Nevertheless, the Royal Academy has one great, one seriously crippling, weakness. It does not really know its own business. Academicians are so much concerned with nature that they have no esteem for their art. They struggle more or less successfully with the concrete material which they try to overcome rather than to use. They try to please an eye which is, or should be, even more satisfied if it could ignore the work of art entirely and look instead straight into the face of nature.

The deception of the eye is an art which some of the minor Dutchmen of old delighted in; also such artists as Mme. Tussaud or the late Wiertz, of Wiertz Museum fame; but it is a very minor art.

If there is any lesson to be learnt from modern "experiment" it is the realisation that nature is not enough *and never was*. The sole justification of art is that it should put into life something that was not there before. Even a portrait, a "speaking likeness," should give us something more, something different from what we could see for ourselves by merely looking at the sitter. In academic art it is often different and always less than we could see with our own eyes. It is different in many cases because the artist himself has not been able to see accurately, or perhaps to draw accurately; it is always less because the work itself is essentially imitation, and two-dimensional at that. The great artists know this limitation and exploit it through art, thus adding to the sum total of natural creation.

The Academy is right in claiming that its exhibitions are there to show achievement, not experiment. The public expect the artist to know his job as well as an architect, or for that matter a tailor, is supposed to know his; the public must take *the art* on trust, for it is none of their business.

So far so good; but it seems wrongheaded of the Royal Academy to refuse to profit by the experiments of others. The Old Masters knew better. They borrowed, they stole ideas wherever they could, and made no bones about it. That the Academy can see so little worth exploiting as a body—there are signs of individual exception, as this present exhibition proves—in "Experimental Art" is the measure of its limitation.



THEIR MAJESTIES' RETURN FROM ASCOT, 1935

By A. J. MUNNINGS, R.A. (Chantrey Bequest)

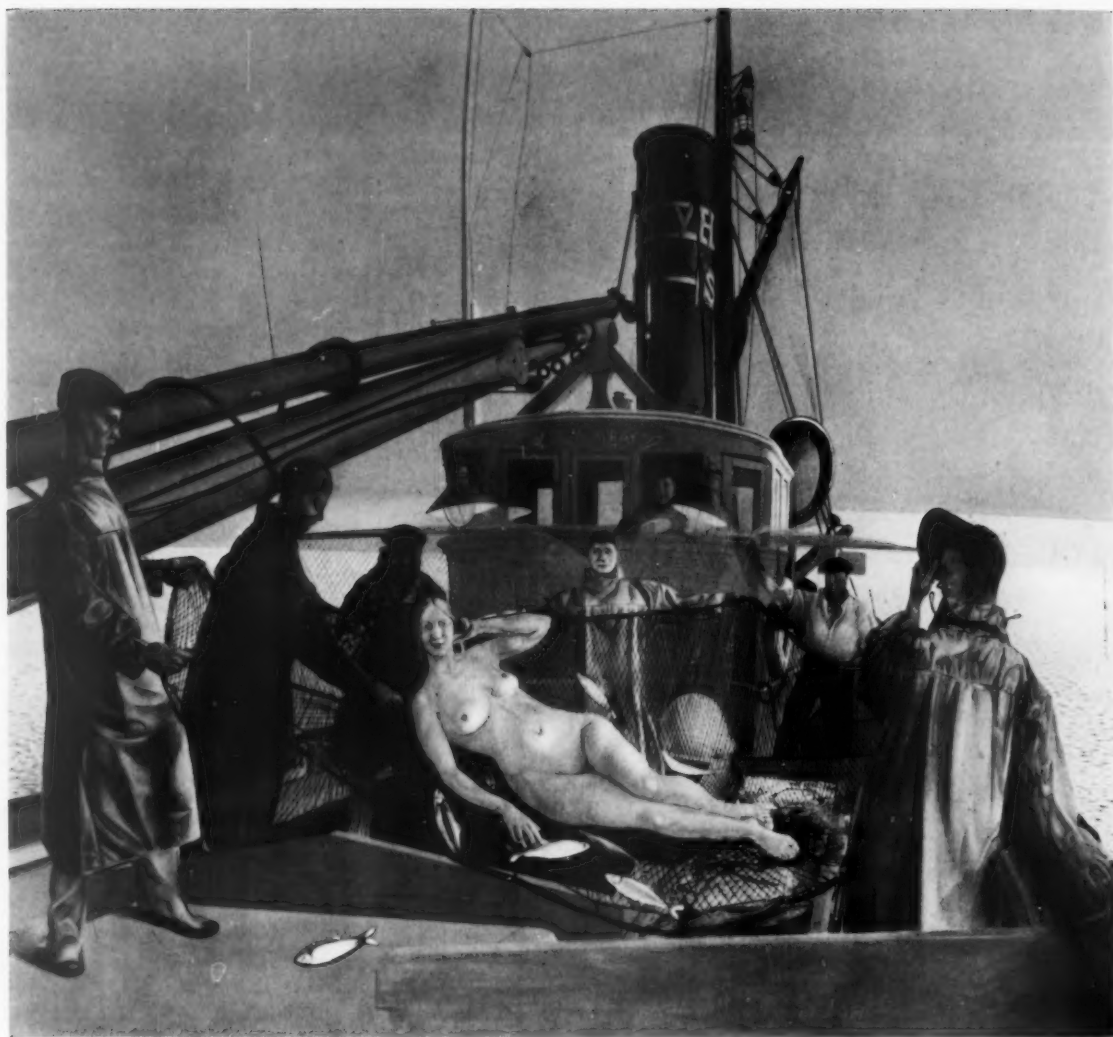
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THE PAINTINGS

The little painting by George Belcher seen on the first page of this article is there reproduced because it epitomises the attitude of popular and academic taste which regards works of art as a matter of choosing pleasing subject matter, arranging it tastefully and thereafter reproducing it carefully as true to nature as possible. Allowing for slight variations of opinion as to what is and what is not pleasing, the assertion is unassailable. At all events, the majority of exhibits belong to this category of art, in the majority of cases executed with no mean skill. It is, therefore, impossible to enumerate all such things that deserve specially good marks.

Two paintings at least stand out as quite admirable achievements of their ilk. One is Frank O. Salisbury's huge "The Coronation of their Majesties King George VI and Queen Elizabeth, May 12th, 1937." No one can doubt that it is actually correct and pictorially convincing. It is better than a photograph; much better—and that is all that matters. To invite comparisons with Veronese or Tiepolo is irrelevant. Frank Salisbury is neither, and if he were one or the other, the public at large would pick him to pieces on account of his

unfaithfulness to facts; historical truth and great art are notoriously bad bedfellows. The other picture is Meredith Frampton's portrait of the great bio-chemist, Sir Frederick Gowland Hopkins, O.M., F.R.S. It involved less difficulties as regards arrangements of facts, and actually the artist has not done quite as well in this respect; but as a representation of nature it again is better than a photograph, very much better. The artist has not spared himself, has scamped nothing. The spectator has nothing to do: only to look and look into every detail. Another remarkable performer is Alfred J. Munnings; but I doubt whether the public can see that he is not as true to nature as the other two. He is only true to those facts which suit him and suit his public. He knows horseflesh, and they do, or think they do, too. To this rendering of the horse in action, he subordinates the rest, including the landscape. Moreover, he invites the spectator by his brilliant brush-work to enjoy the way in which he does it, quite as much as what he has done. The general public unconsciously more often than consciously admires what is properly *the art*—and for that reason



THE BIRTH OF VENUS

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By LOUISA HODGSON

W. Russell Flint's name ranks high in Royal Academy Art. Unfortunately this artist seldom knows what to do with his great skill, never less so, perhaps, than when as in the large oil painting, "In their Own Home, Spain's Agony of Civil War, 1936-1938," he was himself deeply moved. There is no "agony" in the painting of this picture which, at first sight, has the prettiness of a stage setting. One should compare with this J. B. Souter's unpretentious and skied "Lament for Spain." It represents a single figure, a black-shawled woman against the Spanish but untroubled scene. Its deeply moving significance rises the higher, the longer one looks at its apparently so bare facts. Yet even this painting belongs

to the first-mentioned category of academic art; only that the subject is not *pleasing*. The mood is not expressed in the painting. It is difficult to define the difference; but perhaps C. R. W. Nevinson's "A River Winding Slowly out to Sea," shows this quality of mood—albeit quite un-Swinburnian. Comparison of this painting with his other landscape, "Only for Those who London Know," will see that the artist in fact expresses *moods*. There are others, excellent painters, such as Oliver Hall, Algernon Newton, Philip Padwick whose apparent *moods* are really manners, very good manners, degrees above pure pictorial truth telling; but not true moods. Douglas Bliss's two landscapes, "Midlothian Winter" and "February in My

Garden," both suggest moods, whilst the not quite dissimilar landscapes by J. McIntosh Patrick, "Melting Snow in the Borders" and "An Exmoor Farm," seem to owe their treatment to preconceived and coldly calculated theories. That one may have emotional or, as it were, warmly calculated theories is proved by the late Glyn Philpot's contributions, which increase in warmth as they decrease in darkness. The path from the Whistler-inspired "Hon. Lady Packe" and the wonderful Old-Masterly "Gabrielle," to the opalescent "Hon. Mrs. Lionel Brett" and the pink-bodied "Negro" marks, indeed, an emotional pilgrimage, strangely moving and a little disturbing—like that of the late Charles Sims, R.A. It is this feeling of a sensitive personality behind the brush of which there is comparatively little in the Royal Academy. Most of the painters, even when one recognizes their handwriting, so to speak, give little impression of deeper feeling. As always, R. G. Eves's handwriting in his portraits is easily recognized. This year he seems to have added more solidity to his calligraphic brushwork, notably in his portrait of Lord Russell of Killowen. Sir W. W. Russell is one of the best painters in the Academy, but his "handwriting" is not obvious, depending, as it does on very thorough nursing of the pigments so that they may yield an Old-Masterly quality. Far less well painted, but inspired with an original outlook, is Robert Sirell's skied portrait of "The Right Rev. Monsignor Daniel O'Brien," a strong piece of characterization and of "mood."

Whilst on the subject of portraits, Their Majesties Queen Elizabeth and Queen Mary have not fared very well at the hands of the painters. Colin Gill's full-length of Queen Elizabeth in a brown velvet gown seems somehow to belong to 1838 rather than this century in the hard manner and in its cold monumentality. Of the two portraits of Queen Mary, Simon Elwes's is by far the better in design, colour and technique, but, if one may be permitted to say so, it does not do Her Majesty justice. A difficult problem this question of good likeness and good painting, because the two are really, or should be, one. Even Gerald Brockhurst, who appears almost to rival Meredith Frampton in finish, has no picture here that satisfies the highest demands of portraiture. One cannot either quite believe in the sitters or in the painting.



MARGARET AND THE CHILD By JAMES FITTON
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The painters' problems become much more complicated in *historical* mural decoration, of which this present Academy has four notable examples, all destined for the Council Chamber of Essex County Hall. In such paintings it is a question first of decoration; secondly of representation; thirdly of historical accuracy. Strangely enough, the interested public concentrate their attention first on details of historical accuracy which do not matter at all; secondly on truthful representation of "nature," which matters little more; and not at all on decoration, which is the all-important. As one cannot judge that quality unless one sees the decorations *in situ*, I will only say here that quite obviously the artists have not co-operated. The scheme of the four pictures is different for each; there is no continuity of rhythm.

Alfred R. Thomson's "The Pilgrim Fathers Embarking at Plymouth" is first of this artist's light and lanky humour (see his self-portrait 729), but looks, with the sweeping of the bows, as if it ought to be a central panel. So does the composition of Colin Gill's very self-conscious "Boadicea"—the subject being so disciplined by Art that it has become almost humorous. It is this kind of picture which frightens the "man in the street" and his wife and family quite as much as the unintelligibilities of the experimentalist. Actually, Robert Lyons's "Samuel Pepys at Harwich inspecting Ships for the King's Navy," a sort of deromanticized Brangwyn, is as a design the best mixer—if only the other panels took up its black relief notes in the gay composition. Nevertheless, all the four panels, including B. Fleetwood Walker's able "John Bull and the Peasants' Rising of 1381," are good efforts because they are at least "wall conscious." In other words, they do not attempt to make *holes* in the wall, as do the paintings of thirty years or more ago in the Royal Exchange, for instance, with the notable exception of Frank Brangwyn's, and, strange to say, Lord Leighton's.

There remain in the space at my disposal

a few more pictures to be discussed. First and foremost is James Fitton's "Margaret and Child." How did it get into the Academy; how do he and his wife always succeed in getting in? I do not know. The fact is that they are practically the only painters there whose pictures are always *primarily* paintings with pictorial values that bind subject and execution inseparably together.

Amongst others who approach this standard are Mrs. Delissa Joseph's "City of London Skies and Flowers," Alfred Thomson's "Open Window," Eliot Hodgkin's "Night," whilst Elizabeth Polunin's "The Polunin Family" could teach some Academicians something in design and quality. Doris Zinkeisen's two skied portraits have a gay "lipstick" quality of unacademic modernity, and Louisa Hodgkin's "Birth of Venus" shall close this article on the note of kindly humour. The largish picture is uncongenially hung in the smallest South Room because it is painted in tempera, a purist distinction of no significance. It speaks, I think, well for itself and, incidentally, well for the Royal Academy.

(Water-colours, prints and sculpture will be reviewed in the July number.)



THE PILGRIM FATHERS EMBARKING AT PLYMOUTH
By A. R. THOMSON, A.R.A.

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THE ATTITUDE OF THE FRENCH PUBLIC TO THE PARIS EXHIBITION OF BRITISH ART

BY ALEXANDER WATT

THE great retrospective exhibition of British Art, now being held at the Louvre, will remain open until June, when, it is hoped, it will be viewed by the King and Queen on the occasion of their official visit to Paris. A preliminary notice in last month's Notes from Paris generalized the scope of the exhibition, so I have more or less devoted this article to a particular point of view: the attitude of the French public and critics towards British art as represented in the present show. I have glanced through over 120 cuttings from newspapers and reviews (which surely testifies to the wide interest the exhibition has caused) and have sought the opinion of expert and lay critic alike. It is interesting to enumerate their views. Many people, whose thoughts are at present greatly occupied with political questions, attach importance to the holding of the exhibition of British art at this time. At a moment when Mussolini was eager to ensure Franco-Italian amity he appealed to the Frenchman's *amour de l'art* by organizing an unprecedented manifestation of Italian art at the Petit Palais during the summer months of 1935. Britain's effort to prove the worth of her art is thus considered a significant event.

Firstly, it must be affirmed that the exhibition is a notable success, for this is the first time that a representative show of British art has ever been held in France. The average Frenchman, who will pay fairly regular visits to the Louvre, knows very little of British painting,



THE ABBEY OF SAINT-BERTIN AT SAINT-OMER
By BONINGTON
Nottingham Museum and Art Gallery

for the simple reason that there exist very few fine examples in the Louvre and the national museums. This exhibition, therefore, proves to be a positive revelation. Why, it is asked, has it never been thought to organize such a show before? Some know the answer to this query—the recent alteration concerning the rules and regulations governing the loan to any foreign exhibition of pictures in the National Gallery and museums in Britain. Others put forth different theories. One well-known critic suggests a geographical explanation. Just as no one can claim to know the work of the Spanish masters, he states, if they have never visited the Prado, so nobody can really judge of British art without having first been to the National Galleries. From century to century the Pyrenees have been the jealous guardian of the peculiar genius of Spanish painting. Likewise, it is only to-day that the Channel loses its strategic importance and that the art of Britain escapes after a long period of isolation.

The success of any exhibition of importance depends a great deal on the museum or gallery in which it is shown, and the manner of presentation. The French authorities, wishing to do justice to this signal manifestation of British art, have arranged the exhibition in the renovated La Caze Room of the Louvre. (Few realize that it was here that Henrietta of France sought refuge after the execution of Charles I.) The pictures have been very well hung against light beige velvet hangings. But one detail



THE STAY-MAKER

Sir Edmund Davis, Chilham Castle

By HOGARTH

which seems to have upset so many visitors is the difficulty in seeing certain paintings because of the reflections in the protective glass. Thus, one critic rightly claims that "it is doubtless an excellent thing that in the London climate the canvases are protected with glass. But, hung in the La Caze Room and lit from both sides, a great number of works are hardly to be seen at all." Many have said that the Louvre was obviously the place to house the collection, for, in a modern museum, like the newly-built Musée de l'Art Moderne, the traditional and elegant character of British art would have been lost in such surroundings. Others claim—and, curiously enough, there is truth in the statement—that the public is less inclined to visit an exhibit in the Louvre because it is the National Museum that everyone knows so well and has so often visited. Be that as it may, both points in question are compensated for by the fact that during one evening in the week (every Thursday, from 9 p.m. until 11 p.m.) the public are admitted to view the collection lit at night. They are drawn to the Louvre to see an imposing and unique exhibition under novel conditions and at a time when the pictures really can be seen to excellent advan-

tage. Every painting is independently lit, and those which are hardly visible in the daytime, because of the reflections in the glass, can be very well seen. No doubt this is a point which has struck night visitors to the National Gallery. I would suggest that anyone who wishes to make a first visit to the exhibition should go on the Thursday night, when it is officially open to the public. I, myself, was struck with the large attendance and the several groups of French people who were being guided round the show by lecturers. It was very obvious that they were seeing British art for the first time. Admiration seemed to centre in the first room, where were grouped fifteen paintings of the first order: Turner's "Calais Pier"; Gainsborough's "William Poyntz and his dog" and "Sir Benjamin Truman"; Reynolds's "Miss Crewe," "Master Crewe," "Colonel St. Leger," "Lord Heathfield," "Warren Hastings" and "Mrs. Lloyd"; Wilson's "Snowden"; Raeburn's "Sir John and Lady Clerk"; Lawrence's "Queen Charlotte"; Old Crome's "Mousehold Heath"; and Morland's "Rustic Conversation." Certain French critics and connoisseurs of British art have complained that



LANDSCAPE

O. S. Ashcroft, Esq., London

By GAINSBOROUGH

the collection has not been well chosen; that there are many more really outstanding works, especially among those in private collections, which should have been given a place here. In a sense they are right. In this one room alone there are six portraits by Reynolds among the nine in the exhibition, whereas Raeburn has only three, and Hoppner and Opie are not represented at all. On the other hand, this is a point that quite escapes the attention of the general visitor who, for the first time, is given to see a school of painting unknown to him. He does not take so much account of the names of the artists as the subject they depict. A whole school of portraiture like this has never existed in France, and the French are particularly struck with its elegant mannerism and the delicate, charming rendering of the children. They make careful calculation before passing judgment on the technique of "the powerful Raeburn, the almost too flexible Lawrence and the charming and very talented Romney." They fail to understand Zoffany and his "Conversation Pieces" (in not one of the many reviews I read did I find mention of this artist's name), which are strangely English

to the French. Hogarth amuses them, but earns little praise—except for "The Shrimp Girl," which is considered a masterpiece—as a really talented painter. One lady explained to me that she considered the caricatures and humorous subjects of Hogarth did not lend themselves to great painting.

Of much more interest than the caricaturists and portrait painters are the landscape painters of the British School. Many look on these portraits simply as enlargements of the traditional family miniatures (numerous fine examples of which are shown in the first room). They give the impression, it has been stated, that the sitter commissioned the portrait and appreciated little else than the personal likeness. "Uniformly all these ladies and gentlemen have an expression of satisfied mediocrity. When, however, Gainsborough turns to painting self-portraits and members of his own family, his pictures strike a different note." It is very apparent that the landscapes exhibited in the La Caze Room excite keen admiration. This is not surprising, for, if ever there was a people possessed of a natural aptitude for landscape painting it is the British. The French are



THOMAS OLDAKER ON "PICKLE"

The Hon. Mrs. Macdonald-Buchanan, London

By MARSHALL

astonished to think that they did not practise this art at an earlier stage. The first twenty-five years of the XIXth century, those of Crome, Corman, Constable, Turner, Bonington and Cox, the greatest team of landscape painters representing British art, mark an unrivalled period in this particular sphere of art. "It was a work of pioneers, a conquest of land and sky, leaving far behind it anything like attempted by the Venetians, the Flemish, the Dutch."

Landscape painting of the British School, as revealed to the French in the Salon of 1824, and now properly shown in Paris for the first time, brought about the birth of the Romantic movement and the founding of the Fontainebleau School. The Paris public can now read for themselves the far-reaching influence of these British landscape paintings. They are reminded, on seeing Constable's "Hay-wain," how Delacroix was so impressed by this work that he made considerable alterations to his famous composition of "Le Massacre de Scio." A great many visitors, who are not fully aware of what the Impressionist movement owes to these painters, are greatly impressed by the study for the "Hay-wain" and by Turner's

"Snow Storm: Steamer off a harbour's mouth making signals."

Eight important paintings by Turner greet the visitor at the entrance to the exhibition. They prove an exciting introduction to this little-known school of painting. He is here shown as the connecting link between two periods of landscape painting in France—that of the XVIIth century with Claude and the late XIXth century with Monet. One continually hears discussed how Turner tried to capture the golden light in the works of Claude, and how his Impressionist mannerism enabled Pissarro and Monet, when they went to London in 1871, to establish the laws of chromatic dissociation.

On the floor above are exhibited the Pre-Raphaelites, the late XIXth century paintings and the water-colours. Why, I asked, is little mention made of these works? One answer I was given was that there are two steep flights of stairs to climb up to this second floor, and that many people do not bother to visit these rooms. When I visited the exhibition one Thursday evening, however, I found quite a number of people gazing at the pictures of



MOTHER AND CHILD

Tate Gallery, London

By STEVENS

Holman Hunt, Millais and Ford Madox Brown. Little or no comment was passed. This, apparently, was an art beyond their understanding. I overheard one person declare that they preferred "The Last of England" to "Two Gentlemen of Verona"; another, that Blake was a poet and not a draughtsman, and saw that the lecturers made little attempt to explain the art of the Pre-Raphaelites. Hardly anybody stopped to take an interest in the next room in which are hung the Wilson Steers, Conders, Innes, Johns, Sickerts, Tonks and Orpens. I have the impression that it is more out of politeness than anything else that the critics praised Orpen's "Homage to

Manet." This section of the exhibition could have been better represented. This ought to be compensated for, however, by the exhibition of contemporary British painting which will shortly take place at the Musée du Jeu de Paume. A genuine interest is taken in the water-colours in the end room. This particular aspect of British art has always been held in high esteem by the French. The excellent selection made justifies this sincere appreciation.

If one is inclined to find fault with certain details in the arrangement of the exhibition it must, nevertheless, be admitted that it wholly succeeds as a revelation to the French public of the merits of British art.

ENGLISH ENAMELS IN THE HON. MRS. IONIDES'S COLLECTION

BY M. JOURDAIN

IT is not often that the range of an art can be fully studied within the limits of a private collection, but Mrs. Ionides's collection of English enamels is a complete record of this interesting Georgian venture. Though the Jansen-Delaware-Brooks enterprise, established at the York House Works in Battersea, was short-lived, ending in the sale of the firm's stock-in-trade in 1756, there are several references to it by contemporaries. André Rouquet¹ speaks of "very fine enamels" being made in the village of Battersea; and Angeloni, the author of "Letters on the English,"² published a year before the failure of the enterprise, writes of the painters on china and enamelled ware "making by export these commodities the universal purchase of the globe."

There is a sad scarcity of evidence relating to the longer-lived production of enamels in South Staffordshire, but it is now known that it existed as early as 1756.³ In an account of the county published in the early XIXth century it is stated that the enamelled ware "was once an article of considerable manufacture in this part of the county," while the enamel paintings at Wednesbury⁴ are said to have been done "in the highest perfection and beauty."

The direction of these English enamel factories shows an alert salesmanship and close study of both home and foreign markets. The wide diffusion of English



Fig. I. PLAQUE, painted with Garrick and Mrs. Bellamy in "Romeo and Juliet"

decorated china and enamel ware is noticed by Angeloni. He writes that there was a promising career open for the decorative painter. "Every lad (he tells us) who was not adequate to great things would be obliged to turn his hand to some of the lower part of the arts of sculpture and painting; . . . those who could not rival Salvator Rosa, Claude Lorrain, or Vernet, might yet paint landscapes on china and

enamelled ware." Some specimens of enamel penetrated as far as China, as is evidenced by a knife sheath in this collection mounted in metal by a Chinese craftsman; while there is a box evidently designed for the Russian market, since the inscription upon it is in Russian characters. Upon the lid is a battle scene, in which the double eagle appears on a standard, and inside the lid is a portrait of the Empress Elizabeth, inscribed "the Empress Elizabeth, long may she reign."

For the home market, besides providing figure subjects of every conceivable kind, "mythological, gallant, pastoral and Chinese," often derived from engravings after Boucher,



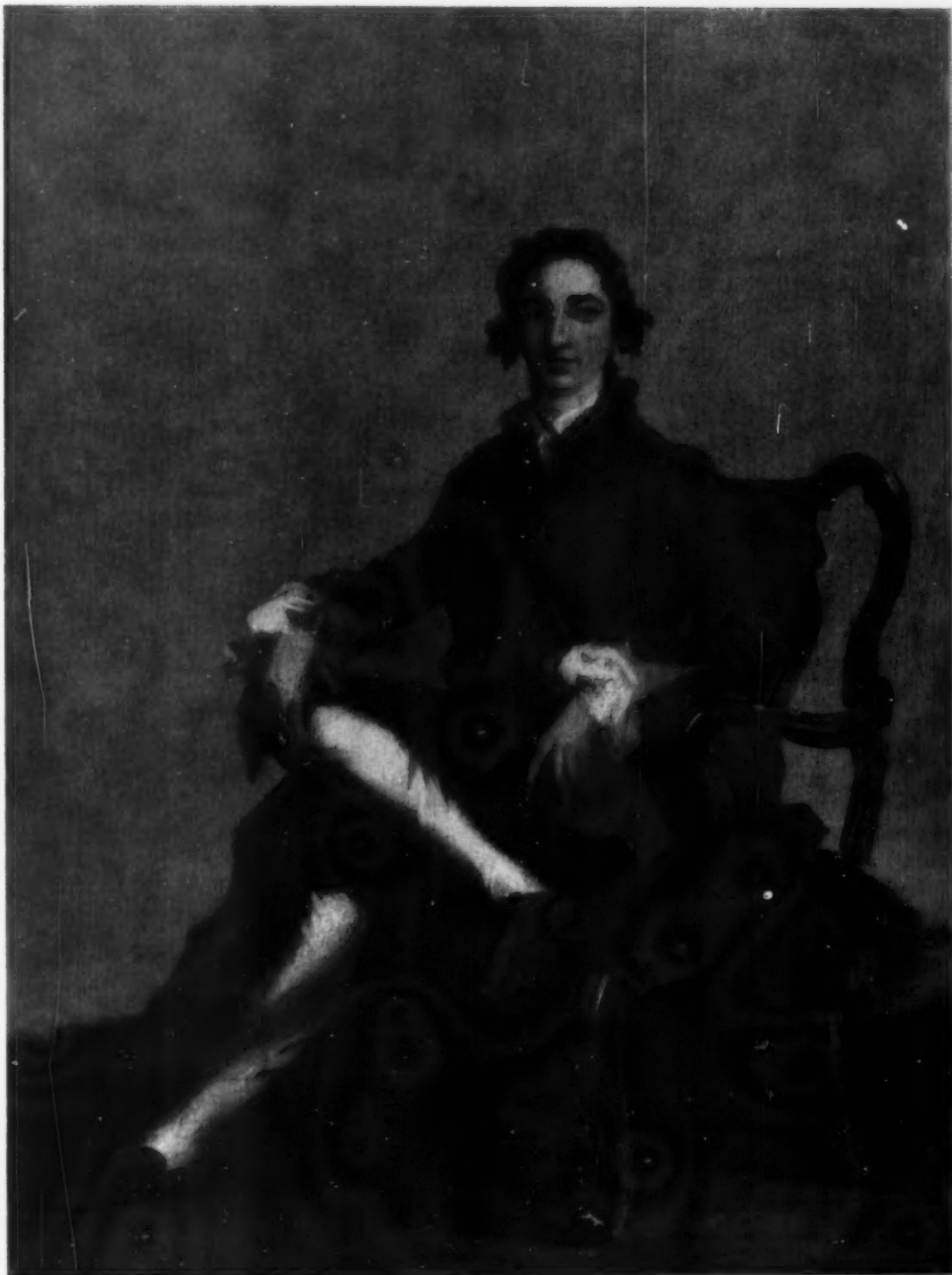
Fig. II. PLAQUE, decorated with the arms of the Marquis of Carmarthen

¹ Author of *L'état des arts en Angleterre*, published in 1755 from notes of a visit in 1753.

² *Letters on the English* (1755) Vol. II., page 56.

³ "It has been suggested that the Battersea workers, when their factory closed, proceeded to Bilston to ply their trade, Bilston (or perhaps Wolverhampton) being the place from which their hinges and mounts had come."—Cf. G. P. Mander, "Bilston Enamels,"

P. 5. "Wednesbury is distinguished for its numerous and valuable manufactures . . . the finest enamel paintings are among the productions of its artists."—W. Pitt *Topographical History of Staffordshire* (1817), p. 154.



PORTRAIT SKETCH IN OILS

By GAINSBOROUGH

From the original in the possession of Messrs. Spink & Son, Ltd.



Fig. III. JACOBITE BOX, the lid painted with an unidentified subject

Watteau and Lancret, different political opinions were catered for. There were portraits of the royal family for one section, and boxes with a Jacobite tendency for supporters of the exiled Stuarts. George II, as an old man, is represented, and his son, Frederick, Prince of Wales, William Augustus, Duke of Cumberland (third son of George II) and George, Prince of Wales (afterwards George III), all engraved by Simon-François Ravenet. Frederick, Prince of Wales (1707-1751) may owe his presence upon enamel plaques and boxes to his "affection and inclination to promote and encourage art and artists" which was noticed by George Vertue when he visited the Prince's collection of "paintings, pictures, miniatures and enamels." For the Jacobite adherents and secret societies, there were portraits of Charles Edward the Young Pretender (always painted on the inner face of the box-lid), (Figs. IV and VIII), and snuff-boxes in the form of the bust of the Jacobite heroine, Flora Macdonald. On the lid of one of the Jacobite boxes in this collection, the portrait of the Prince is taken from his portrait by Louis Tocqué,⁵

painted in 1748, and engraved in the same year. (Fig. VIII). In the second box (Fig. III), the young man portrayed on the lid wears a tartan waistcoat, and the landscape is of romantic and mountainous character. Inside the lid is a portrait of the Prince in armour, with the cloudy background lit by a star, a device common to most of the Jacobite clubs (Fig. IV). There is a group of transfer-printed subjects by the gifted engraver Ravenet, with symbolical scenes, such as "Britannia encouraging the Arts and Sciences," and "Britannia encouraging Hibernia." Mr. Honey has suggested that such subjects of Irish interest are due to John Brooks, an Irish engraver, who appears as one of the partners in the Battersea enterprise in the Battersea ratebook in 1753.⁶ A box in this collection has the lid transfer-printed with Paris awarding the apple to Hibernia (Fig. VI), and inside the lid is painted a portrait of the Irish beauty, Maria Gunning (1733-1760), Countess of Coventry, after the portrait painted by Frances Cotes in 1751. A few years later Mrs. Delany describes her⁷ as "a fine figure and vastly handsome,

⁵ Louis Tocqué (1696-1772), a portrait painter of the second half of Louis XV.'s reign.

⁶ W. B. Honey, "New Light on Battersea Enamels."

⁷ In 1754, Mrs. Delany, *Autobiography and Correspondence*.



Fig. IV. INTERIOR OF BOX, painted with portrait of the Young Pretender in armour



Fig. V. BOX LID, decorated with a subject after Watteau (*Pour garder l'honneur d'une belle*)

notwithstanding a silly look sometimes about her mouth."⁸

A taste for Italian landscape dates from the century when a stay in the cities of Northern Italy was an essential part of the Englishman's "grand tour" and a group of boxes in this collection is decorated with Italian pastoral landscapes, or views of Venice and of Roman ruins, adapted from works of designers such as Pannini. A set of dressing boxes of japanned metal (Fig. VII) is mounted with plaques of Roman scenes, in which famous buildings and antiquities are effectively huddled together in small compass. Inside the largest box of this set is a steel mirror; the surface of the metal boxes is decorated with gilt diapers and interlacing designs. Another box in this set is mounted with a plaque in which the Pantheon is represented on open ground, instead of in its actual site in Rome.

It was to be expected that an art competing with the French should rely upon the resources of French pictorial art taking engraved subjects

⁸ There was a great advance in the Irish linen production between 1745 and 1775. In a box in the Schreiber Collection, Victoria and Albert Museum, the lid is transfer painted with Britannia encouraging Hibernia, seated with a distaff beside a loom.



Fig. VI. LID OF A BOX, transfer painted with Paris awarding the apple to Hibernia. (After Ravenet)

ENGLISH ENAMELS IN THE HON. MRS. IONIDES'S COLLECTION



Fig. IX. PART OF THE COLLECTION OF BATTERSEA ENAMELS at 49, Berkeley Square, W.



Fig. VII. LID OF A JAPPANED METAL BOX, decorated with a plaque painted with Roman monuments

as the basis. There are a number of fine pieces in Mrs. Ionides's collection, in which the subjects are taken from Watteau and Boucher. The box lid (Fig. V) closely follows Watteau's *Pour garder l'honneur d'une belle* in its group of four figures, harlequin, pierrot, a gallant and a guitar-playing girl, but the figure in the foreground of the original is omitted. This early work of Watteau's was engraved by C. N. Cochin. Among the subjects drawn from English sources and of English interest are two oval plaques with theatrical scenes; one is painted with David Garrick and Mrs. Bellamy in the characters of Romeo and Juliet, after a painting by Benjamin Wilson (engraved by Boydell in 1765). Garrick made his first appearance in the part of Romeo at Drury Lane in 1750, with Mrs. Bellamy, who was specially engaged to play Juliet (Fig. 1).

A rare specimen (Fig. II) is an oblong plaque, originally a box lid, painted with the arms and supporters of the Marquis of Carmarthen (eldest son of the Duke of Leeds), with a marquis's coronet, and the motto *pax in bello*. Its original owner was Francis Godolphin Osborne, styled Marquis of Carmarthen from 1761 to 1789, when he succeeded to the Dukedom of Leeds. The housing of this large collection has been

successfully solved by Mr. Basil Ionides, who has designed a room which is divided into bays, each fitted with a shallow glazed recess shelved above the dado line. Below the dado are enclosed cupboards filled with drawers.



Fig. VIII. JACOBITE BOX, painted inside the lid with portrait of the Young Pretender, after Tocqué.

THE WALLACE ELLIOT BEQUEST OF ENGLISH POTTERY AND PORCELAIN AT THE VICTORIA AND ALBERT MUSEUM

BY W. B. HONEY

MR. WALLACE ELLIOT'S Collection was not only a collection of English wares, but conspicuously an Englishman's collection. Himself a practical man in the best sense of the word (he became the managing director of a great firm of building contractors), he had a deep appreciation of the essentially practical

aims which have so generally governed English ceramic art, even in the frivolous XVIIIth century. He was by no means insensitive to the charm of the entirely useless toys made in the early years of English porcelain, but



Fig. I. CUP. Staffordshire slipware. About 1700

his preference was always for the more quietly decorated and restrained types, for the "English good sense" of Worcester of the 1750's and 1760's rather than for "scale blue and birds," and even gold-anchor Chelsea found little place in his cabinets. The range and extent of his collection, which numbered more than eight hundred choice

examples, was well known to the many fellow-collectors who enjoyed his hospitality. His death in January last came as a great shock to those who had known him in his very active retirement of the last few years. He had for



Fig. II. CUP. Staffordshire slipware. Dated 1690



Fig. III. CUP. Staffordshire slipware. Dated 1701



Fig. IV. TEAPOT. Staffordshire earthenware. About 1745

nearly ten years been president of the English Ceramic Circle, and was an untiring worker in all its interests.

His will made a most generous provision for the enrichment of the national collections. A hundred items each were to be taken for the British Museum and the Victoria and Albert Museum, the pieces to be chosen in turn by the officers of the departments concerned. No conditions were imposed in the sense that all should be kept together, and the objects taken could thus be those most needed to enhance and complete the collections. For the Victoria and Albert Museum the specimens were selected in the first place for their merits as works of art, rather than for documentary interest or rarity, though many rare as well as beautiful objects were naturally included. Many pieces are historic in the sense that they formed part of the most famous collections of the past, and have often been figured or referred to in books on the subject: the names of M. L. Solon, Edward Sheldon, Bryan T. Harland, John Henry Taylor, E. J. Sidebotham, Thomas Greg and C. J. Lomax appear again and again in the wonderfully complete catalogue of his collection which was kept by Mr. Elliot himself.

The collection was perhaps strongest in English earthenware and stoneware of what has been called by the rather forbidding name of the early industrial period. Under the stimulus given by imported Chinese porcelain, the potters of Staffordshire were then developing from the local slipware a type of table pottery that should be of sufficient refinement and practical usefulness for it to compete with the imported wares in the fashionable market. It was a critical period. The Staffordshire ware was destined to achieve great success in the form of the developed and relatively dull cream-colour which we use

to-day; but in its primitive period, from about 1730 to 1760, the Staffordshire potters (led, I am convinced, by Thomas Whieldon) created a range of types which still have all the beauty of warm-coloured clays and rich glazes by which the slipware was distinguished, yet at the same time show in their fashioning a new and excited care for refinement of form. Mr. Elliot did not begin to collect slipware until recently, but he had assembled during many years a superb series of these early table wares, and some of the best of these have now come to the Victoria and Albert Museum.

Among the slipwares chosen, besides two important Ralph Simpson dishes with Royal figures lettered "W R" and "G.R.," a Wrotham tyg of 1647, and a famous posset-pot with the name "Robart Shaw," which once belonged to Solon, were three finely shaped small cups with beautifully judged decoration of combed and feathered slip (Figs. I, II and III). Here we see the potter's art and the collector's taste at their surest. These are admirable pots, combining beauty and usefulness to perfection. There is also a mug of the rare Staffordshire *sgraffiato* ware with the rough figure of an animal scratched through the warm dark brown slip down to the lighter clay, which is more impressive in its artless simplicity than many more elaborate efforts in the same technique. Another *sgraffiato* piece, in a



Fig. V. CREAM-JUG. Staffordshire earthenware. About 1740

late-surviving primitive style, is a mug dated 1747, with crudely drawn birds and animals; it is of the type wrongly ascribed to the potter Ralph Shaw, who, in 1733, vainly attempted to patent a "striped" pottery. But Shaw's ware was more probably an "agate" ware. A stoneware bowl of a related class included in the bequest was, however, always regarded by Mr. Elliot, in spite of its late date, as an authentic piece of Ralph Shaw's pottery, and it certainly agrees with much of the specification.

Among the XVIIIth-century stonewares is a famous marbled bottle with white reliefs, from the Harland Collection, which was undoubtedly made at John Dwight's Fulham factory; and among the red stoneware copies

of the Chinese "boccaros" is a mug with reliefs of a wyvern, a merryandrew and flowers, which is one of the rare pieces that can rightly be ascribed to the period of Dwight and the brothers Elers; most of those which have been called Elers ware are certainly much later.

The "Astbury" and "Whieldon" wares are too many to be mentioned individually, while their dependence on charm of colour makes their reproduction in black and white somewhat ineffective. Of three quite exceptionally beautiful teapots one only, the earliest, is here figured (Fig. IV); in this the body is a dark purplish brown, with the handles, spout and reliefs in white clay, appearing pale yellow under the glaze. It is a little masterpiece. Of the same order of perfection in form and colour is a cream jug (Fig. V) in which the deep buff clay of the body is charmingly contrasted with the dark red of the handle and reliefs. This is the



Fig. VIII. FIGURE OF A WOMAN. Staffordshire salt-glazed stoneware. About 1740

so-called Astbury ware, which was certainly made by Thomas Whieldon, as excavations on his pottery site at Fenton have amply proved. The other two teapots are respectively deep buff and cream, and slate grey with indefinite marblings of green and orange. The same richly coloured glazes are shown on several other teapots, including one moulded with Prussian emblems implying a date about 1756, while a Ralph Wood figure of a shepherd, of about 1775, is singular in being glazed entirely in rich green, with a stylized effect that accords well with the simple modelling of that attractive class.

But the best figures chosen from the collection are the earlier ones. These have the air of being, not a regular "line" of the

potters, but the product of a surplus of creative energy left over after their ordinary work was done. In other words they were made for fun. There is good reason for regarding many of the early salt-glaze figures as the work of Aaron Wood, most celebrated of mould-makers for the early tablewares, and we may assume that they were made for his own amusement and satisfaction rather than with any directly commercial intention. Of the rare famous pew groups in salt-glaze the collection included no example, but the same virtues of deft workmanship and humour are found in the delightful horseman (Fig. VI), and, above all, in the unique figure of a lady in the form of a bell (Fig. VIII). These are true potter's work in the manipulation of clay and in their clean simplification of form. Another amusing small mug is in the form of a highly conventionalized figure of a bear hugging a dog, all covered with



Fig. IX. PUNCHPOT. Staffordshire salt-glazed stoneware, enamelled in colours. About 1760-65

rolls and twists of clay for fur. The so-called Astbury figures are similar exercises in the manipulation and contrast of coloured clays, with the added resource of simple coloured glazes. The horseman (Fig. VII) is perhaps the best of several in the bequest, but there are buglers and bagpipers no less delightful. All these may have been remotely inspired by Dresden china figures, but are poles apart in resources and ultimate effect. The "Whieldon" figures rely very largely on the coloured glazes which give distinction to the teapots, and they, too, owe nothing to Meissen.

The inspiration of porcelain is perhaps more obvious in the enamelled salt-glaze of which the bequest includes a whole group of small masterpieces. But here, too, the painters (peasant-potters one might almost say) have reduced to the terms of their craft the alien themes of the German miniature painting. The result is seen in the refreshing freedom of the landscape shown in Fig. IX. On another similar great punchpot (often figured in books and catalogues), with pseudo-Chinese figures fantastically clad and employed, the artist has worked out a calligraphic convention of trembling lines which is entirely original and very effective. But it is colour again that is perhaps the most consistent merit in this painted ware. Turquoise-blue and leaf-green enamels in particular developed in a singular fashion on the salt glaze, and combine with crimson and vermilion to make up a notoriously frantic discord of colour, unpleasing perhaps to the academic eye, but delightful to the unprejudiced.

Porcelain, of course, belongs to a different world. Never in England enjoying Royal support, it ministered none the less to a luxury

fashion; sophisticated amusement was its intention at the outset, and only later did it generally decline to the level of useful ware. If we accept this view of the situation we must grant the leading place to the Chelsea factory, which alone reached in taste and accomplishment the standard of the best Continental factories. But other views are possible. What may be called the peasant porcelain of Bow and Lowestoft shows a kinship with the enamelled salt-glaze; the naive pretensions of Longton Hall were sincere and amusing, perhaps unintentionally; Worcester from the start, and Derby eventually, had a practical aim, and are perhaps the most truly English of our porcelains, though the former had a showy phase in the 1770's and '80's, and Derby began its career as "Second Dresden."

Among the Chelsea are some almost classical pieces. The triangle-marked teapot in the form of a Chinaman holding a parrot is one of these; it is the masterpiece of the Chelsea's first period. There is a singularly beautiful raised-anchor dish, with a characteristic warmly-coloured landscape, on the back of which a foolish person has added in blue enamel an impossible mark: "Chelsea 1747"—which is five years too soon. The cup and



Fig. X. CUP AND SAUCER. About 1755

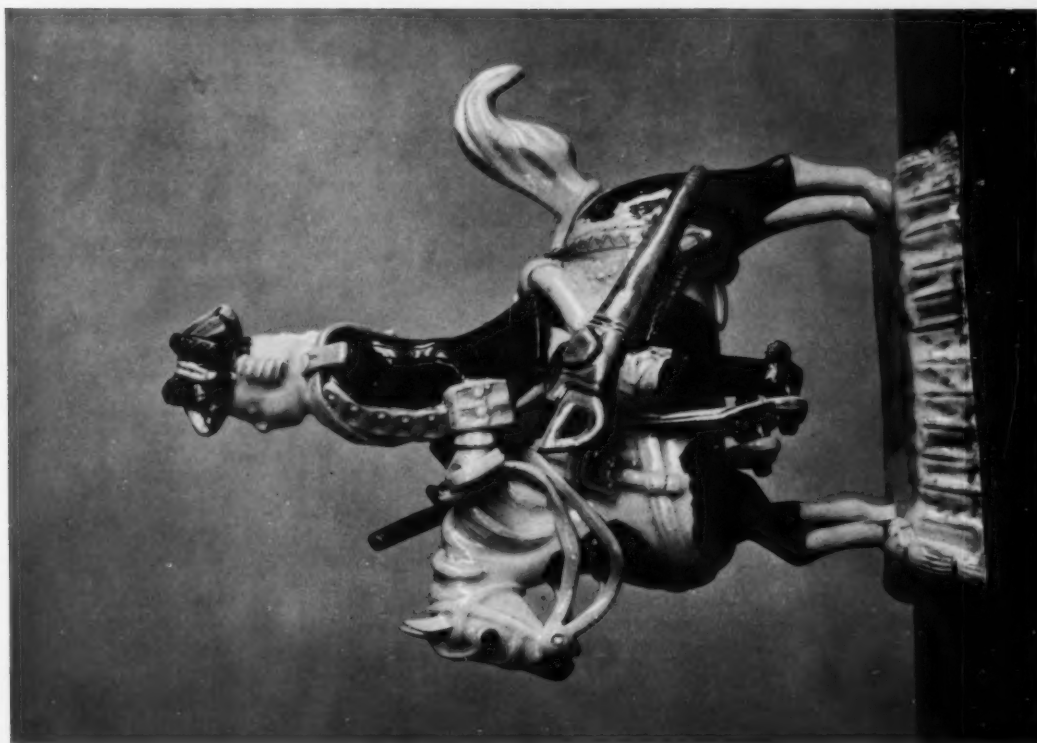


Fig. VII. FIGURE OF A HORSEMAN. Staffordshire earthenware.
About 1740

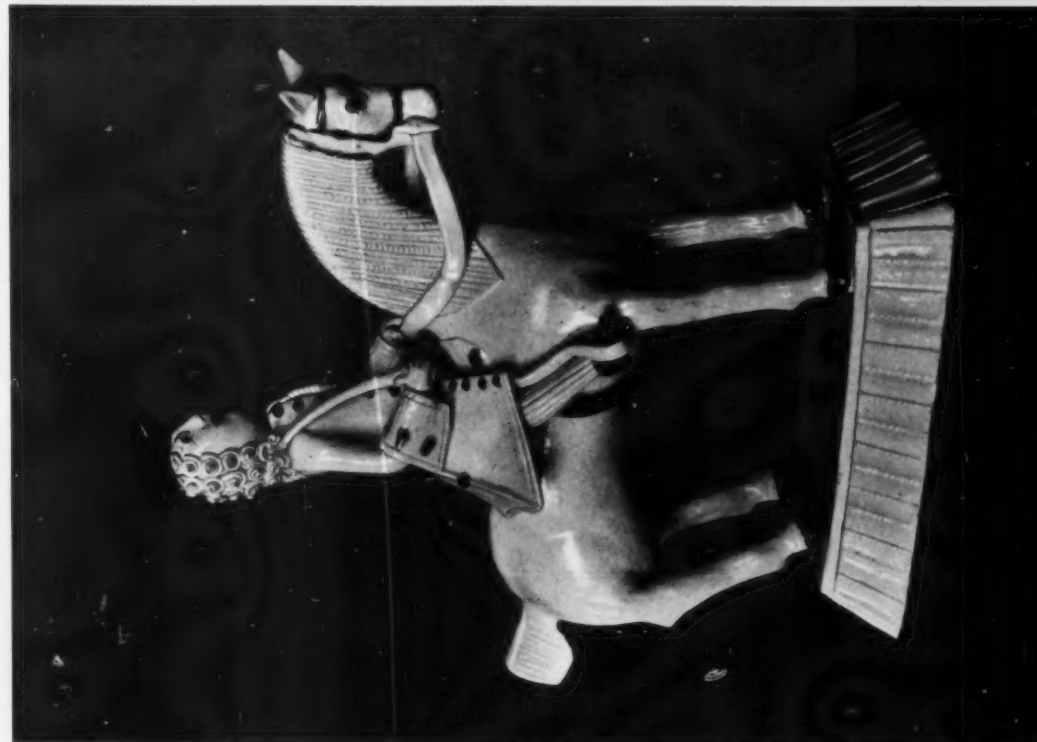


Fig. VI. FIGURE OF A HORSEMAN. Staffordshire salt-glazed stoneware.
About 1740

saucer in Fig. X belong to an exceedingly rare class or service with painting of *putti* in brick red. It is perhaps the most beautiful of all Chelsea painting; the handling of the figures is miraculously sensitive, with as much life and meaning in every touch as in a Japanese drawing. Among the figures the very simply-coloured "Beggars" (Fig. XI) show the Chelsea virtue of restraint and allow the

exquisite white paste to show to best advantage. There is also the "Nurse" in unusual colouring, a small "Chinaman," and the rare "Autumn" from the set of small "Seasons."

The artless splendour of Bow is best represented by a long-necked vase with painting of birds and plants in an astonishing harmony of emerald, amethyst, vermilion and sapphire. A pair of figures of the "Doctor" and "Columbine" after Meissen have a riotous harlequin colouring that is a pure Bow invention. The other side of the Bow originality is seen in a delightful white "Lady with Negro Page" beautifully composed; it was published in these pages at a time when it was in the collection of Mr. C. H. B. Caldwell.¹

The simple-minded Longton Hall rococo is summed up in an absurd pair of vases, which have Japanese, Meissen and pseudo-Chinese motives brought together with an altogether disarming and childish sincerity. Two rare Longton figures are the big "Goat-herd," and a man holding a bird's nest which strongly recalls the rustic figures of Limbach in Thuringia, themselves the peasant porcelain of Germany. A delicious

¹ *Apollo*, December, 1928.



Fig. XI. PAIR OF FIGURES. Chelsea porcelain. About 1755

creamy porcelain material gives distinction to the earliest Derby figures, which are represented by a "Chinese" group and a graceful "Shepherdess"; the former has the strongly coloured but rather muddy enamelling which I regard as Duesbury's London work. Some of the best Worcester belongs to a group dating from about 1755 or a little earlier; this was at one time regarded

as possibly the work of the factory at Lowdin's Glass-House at Bristol, which in 1751 was "united" with Worcester. Mr. Elliot was particularly interested in the problem of these two factories, and in the bequest are two pieces actually bearing the "Bristol" mark of Lowdin's—the well-known Chinese figure and a sauce-boat painted with coloured flowers. There is a fine Worcester mug anomalously decorated by Sadler at Liverpool with a red print of Queen Charlotte.

Lastly must be mentioned some of the charming inscribed Lowestoft of which Mr. Elliot had one of the best private collections. These were made to order for people of widely varying stations in life, from Edward Amond of the Sun Inn at Wymondham with his mugs, and the young people, John Mills and Sarah Curties, whose names were joined on a pair of ink-pots bearing the date of their wedding, to Captain Osborn of the "Nancy," whose punch-bowl (Fig. XII), painted inside with a beautiful picture of his ship and outside with two delightful single figures, ranks as one of the best of all Lowestoft pieces, alike for its pure blue colour and for its direct, unlaboured drawing.



Fig. XII. PUNCHBOWL. Lowestoft porcelain. About 1765-70

OUR NATIONAL TREASURE HOUSES THE LONDON MUSEUM

THE ENTRANCE
HALL OF
STAFFORD HOUSE
in 1850.



*From a water-colour
by J. Nash, now in
the Museum*

TWENTY-FIVE years ago Their Majesties King George V and Queen Mary paid an inaugural visit to a collection of relics of London history which had been assembled at Kensington Palace. There was no formal opening ceremony, but after the Royal visit the collection was accessible to the general public, which readily flocked to the palace to see it. The idea of a museum illustrating the history and development of London had originated with the late Viscount Harcourt and the late Viscount Esher, and a comprehensive collection of objects dug from London earth, or in some way connected with London and London institutions, was duly got together under the keepership of Mr. (afterwards Sir) Guy Laking. Once available to the public, the museum met with widespread approval and encouragement, and the collection was augmented to an extent which made it advisable to take the earliest opportunity of transferring it to more roomy quarters. This opportunity was provided by the late Lord Leverhulme, who had acquired the lease of Stafford House, the former town house of the Dukes of Sutherland, and presented it to the nation for the purpose. Its name was changed to Lancaster House, and it is still the home of the London Museum.

The exhibited material, as has already been indicated, consists largely of objects excavated at various times from London earth or dredged from the bed of the tidal Thames, and certain significant factors in London history can be deduced by consideration of the places where the various pieces were found. It will be noticed, for instance, that the City area, though rich in evidence of the Roman period, the Middle Ages and the Renaissance, has yielded comparatively little prehistoric material, the majority of such relics being recovered



WHITE MARBLE HEAD OF A ROMAN RIVER-GOD,
found in Bond Court, Walbrook

A P O L L O



STATE BED OF JAMES II AND MARY OF MODENA.
In this bed the Old Pretender was born at St. James's Palace in 1688

OUR NATIONAL TREASURE HOUSES — THE LONDON MUSEUM



BLUE KNITTED SILK VEST worn by Charles I on the scaffold and preserved in the family of his physician

from sites higher up the river, such as Barnes, Hammer-smith and Kew, indicating that here, rather than on the site of London proper, the early river-dweller had his habitation. Similarly, the fact that a mediæval plough-coulter was found in the city ditch reminds us of a day when arable land came right up to the walls, and fragments of Venetian glass, dug up in Crutched Friars, can be connected with the famous Jacopo Verzelini, who is known to have had his glass-house in the Friary in 1575.

But in addition to material excavated in London sites, certain important London manufactures are well represented at Lancaster House. The famous imitations of Delft ware, from the Lambeth potteries, the brown stoneware produced by Dwight and his successors at Fulham, and the later grotesques of Martin and de Morgan can all be studied in the museum, and London porcelain is illustrated by a large and representative collection of Chelsea and Bow china, for most of which the museum stands indebted to the late Mr. J. G. Joicey and Mrs. M. E. Salting. Two famous London arms factories, the Royal Armoury at Greenwich and Benjamin Stone's sword factory at Hounslow, are represented by the Dymoke armour and a collection of Hounslow-marked swords and cutlasses, and the armour possesses an added interest in that it was given to Sir Charles Dymoke, after the coronation of James II in 1685, as his fee for performing the office of King's Champion on that occasion.

Among the historical relics may be mentioned the sky-blue vest of knitted silk in which Charles I was beheaded, the frame of the State crown made for his son Charles II, and the tall four-poster bed, with its cut-velvet curtains and embroidered bedspread, in which his grandson the Old Pretender was born at St. James's Palace. Royal relics of a later day are the wedding dresses and coronation robes of Queen Victoria, Queen Alexandra and H.M. Queen Mary, the cloth-of-gold

coronation vestments of King Edward VII, and the purple State robes of King George V.

On the pictorial side, the development of fashion from the end of the XVIth century to the present day is illustrated by actual examples in the Costume Gallery, and the changes in the appearance of London itself can be seen from the architectural models in the basement and from the maps, prints and drawings on exhibition and in store. The London County Council, always ready to co-operate with the museum in its work, has deposited on permanent loan various fine architectural features from houses that have been pulled down, and the largest exhibit in the building is the portion of a Roman boat—a unique find in this country—uncovered on the shore of the Thames when foundations were being dug for the present County Hall.

It will be seen that the museum is one of history rather than of fine art. The collections are arranged chronologically, which facilitates the giving of lectures on one period or another of the history of London. By arrangement with the County Council regular lectures are given to visiting parties from elementary schools, and the public lectures, which take place twice a week, are well attended. The greatest numbers, however, are attracted to the building by something apart from the features hitherto described. Each spring and autumn, through the generosity of Mr. Ernest Makower, a trustee of the museum, the London Museum concerts are held, providing the public with an opportunity of hearing well-known artists and little-known music for the normal fee of admission to the museum. The scheme was outstandingly successful from its inception, and may itself be considered as a contribution to the musical history of London.



"THE DANCING LESSON." An elaborate Chelsea porcelain group, made about 1760

EARLY BAROQUE TENDENCIES IN GERMAN SCULPTURE

BY MARY CHAMOT

IT has been generally recognized that in German art of the Renaissance period sculpture plays the leading part. Not only does it reach its zenith of vitality and expressiveness during the late XVth and early XVIth centuries, but it shows remarkable anticipations of the violent movement and agitation of baroque art. Sculpture develops very continuously and coherently in Germany, there is not so sudden a break as in France, when the Gothic manner is abandoned and the new Italian classical style comes into fashion. And the German sculptors show at a surprisingly early period a genius for giving their figures strong individuality. The portraits of patrons at Naumburg, dating from the second half of the XIIIth century, are inspired by a realism for which there is no parallel in France earlier than the end of the XIVth century, in the royal tombs at St. Denis and the portrait figures in the Palace of the Dukes of Berry in Poitiers. From the architectural point of view this may be a drawback. In Germany sculpture does not form so integral a part of the building as in the great cathedrals of France, but taken as an independent art it shows greater dramatic force and plastic invention. This is seen particularly clearly in the treatment of drapery. Already in the XIIIth century it is cast in much more sweeping lines, with broken planes hanging clear of the figure. The beautiful "Virgin and Child" from the Fuststrasse in Mainz is an excellent illustration of the German style. Though derived originally from the sculptors of Rheims, there is far greater freedom of movement here, the mantle is caught up in a bold enveloping curve instead of clinging to the figure in parallel fluted folds.

There followed, in the early XVth century, a period of late Gothic gentleness, sweetness and charm, known as "der weiche Stil," when the baroque tendency was in abeyance and the German Madonnas conformed to



Fig. I. VIRGIN AND CHILD. VEIT STOSS
Victoria and Albert Museum

the international type. The Virgin in the Rainoldikapelle in Danzig is the most perfect example of the group known as "die schönen Madonnen." Then, in the second half of the XVth century, the ever-increasing wealth of the great trading cities, and the general intellectual activity produced a brilliant school of sculpture, with many local centres of activity, but certain general characteristics. Intense realism of observation, broken detail and angularity of line distinguish the German school from contemporary Italian sculpture. The practice of carving in wood, and the influence of engraving may be responsible for the peculiar complexity of these German altarpieces, with their intricate Gothic framework and agitated figures, with strained and often tragic expressions. Tilman Riemenschneider, of Würzburg, the best known sculptor of this period, is, fortunately, well represented in the small but interesting collection of German sculpture in the Victoria and Albert Museum. His work is purely Gothic in style, and does not show any baroque tendencies, which come to the fore again in the early XVIth century in the work of his contemporary Veit Stoss. This Nuremberg master spent the early years of his artistic activity in Cracow, then returned to Nuremberg in 1496, where he carved the "Angelic Salutation," suspended over the high altar of the Church of St. Lorenz. This and the Madonna he made for his own house, now in the Germanic Museum, show something of the baroque spirit in the fluttering draperies and bold diagonal curves, but the most remarkable instance is in the tomb of King Casimir IV in Cracow, where the broad conceptions of El Greco seem to be anticipated by a hundred years. There is a small but charming example of his work in the Victoria and Albert Museum, a Virgin and Child carved in boxwood (Fig. I). She stands on a crescent moon holding the Infant Christ on her left

EARLY BAROQUE TENDENCIES IN GERMAN SCULPTURE



Fig. III. ST. JAMES THE GREATER. HANS LEINBERGER
Photo: Bavarian National Museum, Munich

arm with a rather smug expression on her round German face. Her mantle, blown up in a curve in front, is still broken up into angular folds, but the general contour of the figure is broad and the pose calm and balanced.

Another exceedingly interesting master is the Bavarian sculptor, Hans Leinberger. Very little is known about his life, except that from about the year 1516 he was employed at the Court of Landshut, and died there before 1540. The Bavarian National Museum in Munich has a large figure of St. James the Greater by him (Fig. III) executed probably about 1520. German authorities¹ have compared this monumental apostle to Michelangelo's Moses. The pose is certainly not dissimilar, but how different the treatment! Michelangelo's figure is full of fire and energy, though outwardly restrained, the movement is expressed in the twist of the body, in the muscular torso, not in external agitation. The German apostle, on the other hand, looks calm and sorrowful beneath the violent contortion of his voluminous clothes. The folds of his mantle seem to radiate from his left knee, caught up by the pages of the open book, and the lines of his sleeves. The forms are deeply cut in, making a strong pattern of light and shade. Undoubtedly there is a tremendous force of movement in the highly original composition, and it is eminently characteristic of the Northern

temperament, restless and broken in its rhythm. Leinberger appears to have designed the figure of Rudolf von Hapsburg for Maximilian's tomb in Innsbruck, but he did not cast it himself, having handed over the metal to Godl. Other well-known works of his are the Madonna in St. Martin's Church, Landshut, and the altarpiece at Moosberg. In these the draperies are less angular, they fall in rippling curves about the figure and blow up in spirals around. The baroque style is even more strikingly foreshadowed in the works of his followers, the so-called Rasso Master, who carved the figure of St. Christopher in the Frauen Kirche, Munich, and the master of the St. Thomas group in the Germanic Museum, Nuremberg (Fig. II). There is no work of Leinberger's in the Victoria and Albert Museum, but his influence may be traced in a small group of the Holy Kindred, Bavarian work of about 1520, carved in limewood and elaborately painted.

The new baroque spirit appeared simultaneously in many parts of Germany and Austria, and can be seen at its best in the work of Hans Backoffen at Mainz. His name has long been known in connection with his own monument in the Church of St. Ignaz, Mainz. This must have been produced in his workshop after his death, or may even have been begun by him, and consists of a Crucifixion with kneeling figures of himself and his wife in niches below. The monument records that he was a native of Sulzbach, that he died on September 21st, 1519, that his wife Catherine Fustin



Fig. IV. CHRIST. HANS BACKOFFEN
Photo: Staatliche Bildstelle, Berlin

¹ See W. Pinder: *Deutsche Plastik vom ausgehenden Mittelalter bis zum Ende der Renaissance*, 1929.

died four days later, and that it was erected according to the provision of her will. The Crucifixion is closely related to one in the churchyard of St. Peter's, at Frankfurt, known to have been executed by Backoffen, as it was mentioned in a letter in 1514, and a number of others in the region have been attributed to him on stylistic grounds. He is also responsible for several tombs in Mainz Cathedral, where the development of German monumental sculpture from the XIIIth to the XVIth century can be studied better than anywhere else. The monument of Berthold von Hannenberg, who died in 1504, used to be attributed to Tilman Riemenschneider, and it is certainly based on the Scherenberg monument in Würzburg, but now that his work is better known, the hand of Hans Backoffen can be clearly seen in the treatment of the drapery and the general design of the tomb, though it may well be that he had studied under Riemenschneider in Würzburg and that this, his earliest work, bears traces of his master's style. His most important and most ambitious creation is the monument to Uriel von Gemmingen, who died in 1514 (Fig. V). It must have been commissioned soon after by Albrecht von Brandenburg, who granted the sculptor special privileges and the right to convey his material up and down the Main and the Rhine free of duty.

The earlier tombs had been Gothic in design; in this one the figures are set under a Renaissance arch resting on pilasters. But the baldness of such a setting would not have appealed to the flamboyant German taste of the day, so the artist has introduced an intricate Gothic canopy, protruding under the round arch, thus satisfying both his interest for the ornaments of the Italian style, and the popular taste for elaboration. The design, too, is an innovation. Instead of a single figure of the bishop, as in the Hannenberg and Liebenstein tombs, the monument consists of a Crucifixion with the deceased archbishop (whose head is, unfortunately, a plaster restoration) kneeling at the foot of the cross, supported by the two patron saints of Mainz, Boniface and Martin. Little putti, holding chalices, flutter round and play hide and seek under the bishop's cope. The draperies here are more realistic, suggesting heavier material, and are less arbitrarily broken up than Riemenschneider's or Leinberger's, but sometimes they swirl round with an even more impetuous movement, as in the loin cloth of the crucified Christ (Fig. IV). The treatment of the folds and kinks in the bishops' copes seems to point to the fact that Backoffen used clay models for his figures—there is certainly nothing of the woodcarver's technique about his work, most of which is in stone. A faint echo of his style may be seen in the Madonna in the Victoria and Albert Museum bequeathed by the late Mr. Leverton Harris. While in his collection it was attributed to the school of Franconia, but Mr. Molesworth has rightly pointed out that it belongs to the school of Backoffen.

The outbreak of the thirty years' war in 1618, and the troubles that preceded it, put a stop to the rich production of German sculpture, and when the country recovered sufficiently to create works of art again Italy had already adopted the baroque style, which now became the universal language throughout Europe. Some German sculptors, like Hans Daucher and Loy Hering, did try their hand at classical compositions,



Fig. V. TOMB OF URIEL VON GEMMINGEN, MAINZ. HANS BACKOFFEN

Photo: Staatliche Bildstelle, Berlin

but these experiments generally have the appearance of rather cold imitations of a foreign manner, and lack the vitality of the proto-baroque. The ideals of the Italian Renaissance—beauty of form, symmetry and balance in design, compact grouping into simple geometrical shapes—did not appeal to the northern temperament. But the baroque style of the XVIIth century was taken up with enthusiasm in Germany, and no wonder, since the sculptors of an earlier generation had already shown such a remarkable aptitude for its formal language.

EARLY BAROQUE TENDENCIES IN GERMAN SCULPTURE



Fig. II. CHRIST AND ST. THOMAS. LOWER BAVARIAN XVIth Century.
Germanic Museum, Nuremberg.
Marburger Foto

NOTES FROM PARIS

BY ALEXANDER WATT

THE Musée Galliera, which in recent months has organised a number of original shows, is now holding a very interesting exhibition of XVIth, XVIIth and XVIIIth century costumes. This will remain open to the public until the month of October.

XVIIIth century costumes can be found easily enough, but there remain few examples of the XVIIth century and considerably fewer of the XVIth century. Earlier than this there remain but suits of armour and one or two historical garments, such as the sleeveless jacket of Charles de Blois in the Musée des Tissus de Lyon, and the XVth-century doublet from the Pauilhac Collection, which figures in the present exhibition. It is not surprising that there exist so few of these fragile costumes, for either time has deteriorated them or man's spirit of destruction (the French Revolution, for example) has accounted for their disappearance. Most of the precious of old costumes come from private families where, as occasionally happens in the case of paintings, they have been accidentally preserved. And, like works of art, they are often given false attributions. There is a red cloth waistcoat exhibited at the Musée Galliera, inside of which is the following handwritten inscription "a appartenu à Robespierre, acheté par mon oncle Colas." The authenticity of this statement is as much to be doubted as those relating to numerous garments supposed to have been worn by Louis XVII. If we were to believe that all these articles of clothing were worn by the Dauphin during his term of imprisonment we would also have to accept the fact that he grew at such a phenomenal pace as to be able to wear clothes of so different a measurement.

The exhibition, which has been organized in conjunction with the Société de l'Histoire du Costume, comprises many forms of garments dating from the reign of Francois Ier up till the time of the Revolution. The presentation of the costumes themselves is one of the interests of the exhibition and involves a number of museological problems. Three systems have been adopted: costumes displayed in show-cases, armatures supporting cloaks,



EMBROIDERED DOUBLET. Italian. About 1480
Musée Galliera

and dressed mannequins. These mannequins have been very well adapted to their purpose, for they have been stylised with a sense of naturalism. In consulting ancient documents the organizers have not attempted to give an illusion of life in the literal sense, but rather to impart a certain atmosphere. They have clearly understood that a museum of costumes must be, not only a repertoire of modes, but also a comedy of customs, a theatrical display staged with taste. Thus we are shown four different period groupings of a scenic character carried out with particular care to every detail of setting and accessory of clothing: Une famille bourgeoise au XVIIIe siècle dans sa salle à manger, Une dame de l'époque de Louis XVII assise devant sa coiffeuse, Les joueurs d'échecs du temps de Louis-le-Bien-Aimé, and Un Seigneur de la Cour du Roi-Soleil abritant une dame sous un grand parasol. In addition to the three hundred and twenty articles of clothing there are

also exhibited one hundred and twenty-three paintings and drawings of the XVIIth and XVIIIth centuries. These permit a close study of the background of the periods and the dresses, as worn by the characters portrayed.

A most interesting exhibition of rare tapestries has just opened at the Musée des Gobelins. This has been organised by M. Guillaume Janneau, the able administrator of the new National Warehouse. This is the first of a series of exhibitions of considerable artistic and educative interest. In place of the former permanent exhibitions, it is intended to show every year a selection of tapestries which will vary both from technical as well as historical points of view. In a few years the public will thus be given to view, in its ensemble, the riches of the national property. This programme is not only for the benefit of the public, but also for the good of the tapestries themselves, for there are many which have been kept rolled up too long and others which have suffered by having hung on the walls for an extensive period of time, especially some of the rich and heavy Louis XIV tapestries which have stretched under their own weight.

NOTES FROM PARIS



FEMMES BRETONNES

Galérie Kaganovitch

By GAUGUIN

This year's exhibition is held in commemoration of the century of Louis XIV and has as theme the work of Le Brun. The spacious first floor rooms are given over to the celebrated series of magnificent tapestries executed from cartoons by the XVIIth-century master. The most precious of these are those illustrating the History of Alexander and the History of Louis XIV.

A collection of tapestries, tracing the evolution of the art from the Gothic era up till the time of Le Brun and his grandiose conceptions, is exhibited on the ground floor. The earliest of these is a very rare XVth-century example from Tournai depicting a scene from the life of Hercules. This is not far removed in date from the celebrated Scenes from the Apocalypse, treasured in the cathedral at Angers, which are the most ancient of French tapestries. Here also are one or two enchanting Millefleurs and XVIth-century Flemish tapestries; examples from the Fontainebleau, La Trinité, Paris, Faubourg Saint-Marcel and Faubourg Saint-Germain, Ferrare, Bruxelles and German ateliers; and four masterpieces from the English factory at Mortlake which, unfortunately, had such a short term of existence.

The exhibition entitled "XIXth-century French painting in Switzerland," which opened at the

Wildenstein Galleries of the "Gazette des Beaux-Arts," is an unusually impressive manifestation of this period of French art. Here are masterpieces from Corot to Van Gogh, from Delacroix to Renoir, from Daumier to Cézanne, from Manet to Gauguin. The occasion provides a unique opportunity for studying famous works preserved in the museums and private collections of Switzerland. Outstanding among the one hundred and thirty-four works on view are the number of Daumiers, especially those from the famous Staub-Terlinden Collection; the landscapes of Renoir and Van Gogh; sketches by Cézanne; an unusual full-length portrait by Courbet; and the rare quality of paintings by Corot, Manet and Gauguin.

Mention of Gauguin's name brings to mind an extremely fine example of his work, which is now being shown in an exhibition at the Galérie Kaganovitch, entitled *Oeuvres Choies* (du XIXe et XXe siècle). I cannot recall ever having seen in a small Paris gallery fifty canvases of such a remarkable quality. The Gauguin landscape entitled "Femmes Bretonnes" is an unknown work (it has never been publicly exhibited and has never been reproduced) executed in 1895, shortly after his return from Tahiti. It is painted in the delightful, fresh, bright colour scheme of his exotic

landscapes and may justly be considered one of his finest and most sober works of this period. Hanging nearby is a Cézanne landscape of rare quality. This has been painted as a study of tonal values with dirty whites, stained greens and lead blues predominating in a dark and desolate landscape at Anvers-sur-Oise. This is an early work (*circa* 1872), but is as exciting a masterpiece as any of the vivid, bold conceptions painted during the last few years of his life. Equally remarkable for its chromatic qualities is a beautiful little seascape with fishing boats at Trouville, by Corot. But most of the other paintings on view deserve no less mention, especially a head of a girl by Renoir, a flowerpiece by Courbet, a view of the asylum at Saint-Remy by Van Gogh, a Soutine portrait, a large interior by Bonnard and Rouault's masterpiece "La Loge."

The exhibitions held at the Musée des Arts Decoratifs are always organized on a large and carefully studied plan, whether they be in relation to a whole school of interior decorators or a retrospection of the work of some particular painter. That of Vuillard, which has just opened at the Pavillon de Marsan, is no exception to the rule. There are as many as three hundred and fifteen works on view, two hundred and twenty-one of which are paintings. This is the first time that the public is enabled to view a representative ensemble of the master's work for the exhibits date from the year 1887 (when he was nineteen years of age) up till the present day.



BLANC DE CHINE KUAN-YIN. Ming Dynasty
A remarkably attractive piece in the collection of Messrs. Loo & Co.,
48, Rue de Courcelles, Paris



A FINE CHINESE JADE VASE, in the form of an archaic ritual bronze. Height, 28 cm. XVIIth to XVIIIth century
From the collection of M. Michon, 156, Boulevard Haussmann, Paris

Vuillard is assuredly one of the most successful of contemporary painters: he is also one of the most reserved. There does not exist an authoritative work on his art. He refuses the Légion d'Honneur, and never replies to letters seeking interviews. If one approaches him for material for an article he replies "to what good, you would do better to write about the young artists."

The art of Vuillard is a synthesis of spiritual inspirations and of what may be termed discoveries in the pictorial technique of the late XIXth century. And it is perhaps on account of this that this real but complex personality, despite his pursuits and subtle attempts at a new formula, appears to those who took part in the Fauve and Cubist revolutions, more as an issue than a progress. Moreover, his art is less violent than one is led to believe, and he does not possess that magic gift which seems to animate the work of Bonnard. He is unanimously qualified as an Intimist. What he prefers above all is to paint the peaceful and calm atmosphere of an interior. Even when he is commissioned to execute a portrait he places his sitter in a spacious interior, and, as often as not, surrounded with all manner of furniture and decorative objects. While this may dismay the model it does not disturb the artist, who most ably succeeds in painting a striking portrait in a complete interior.

NOTES FROM NEW YORK

BY JAMES W. LANE



ST. JOHN THE BAPTIST. Marble Statuette
By MICHELANGELO
In the J. Pierpont Morgan Library, New York

MICHELANGELO'S lost "Giovannino" has turned up! That is the great news—or, rather, attribution—of the month. The marble statuette, which he commenced in 1495 upon returning to Florence after completing the three statuettes for the Arca in San Domenico, Bologna, is, or may be, the St. John the Baptist of the J. Pierpont Morgan Library. Purchased by Mr. Morgan in 1909—and traced, before that, only to the collection of Baron Maurice de Rothschild of Paris—it has hitherto been generally attributed to Antonio Rossellino. In 1935 Dr. Middeldorf, writing in the *Burlington Magazine*, tentatively attributed this beautiful work, although he had never seen it and was judging only from the small photograph published with his article, to Rustici, a contemporary of Michelangelo, which Rossellino was not. Now, however, Dr. Valentiner comes along with a splendid and, to me, convincing monograph in the *Art Quarterly* (published by the Detroit Institute of Arts) and makes a definitive attribution to Michelangelo. His argument seems to me very adequately buttressed, and it runs something like this:

Michelangelo, foreseeing the expulsion of the Medici from Florence, had left for Bologna after Lorenzo Medici's death in 1492. In Bologna he loses for a space the mark of both Donatello and the Classical, which had hitherto been stamped on his freestanding and relief sculpture, and receives an order to do three statuettes on the unfinished monument by Niccolo dell' Arca in the church of San Domenico. In Bologna the greatest sculptural influence was that of Jacopo della Quercia, who had developed the S-curve or the *contrapposto*, which Michelangelo used. Michelangelo's third statuette, the "Angel Holding a Candlestick," completed only a month or two before he was back in Florence again and starting work on the St. John statuette, is closely similar to the latter in the small features of the face with its slightly open mouth and empty eyes. When Dr. Valentiner, who has returned recently from Bologna, saw in the Morgan statuette, as he describes it, "the forward-pressing, flame-like curls over the ears and observed the curious globular roundness of the head, he was suddenly struck by the memory of the angel figure which he had studied only a few months before in Bologna. That both figures were almost contemporary in Michelangelo's development he did not remember at the moment. But this circumstance explains other similarities: the mantle of St. John seems to have been made out of the same heavy woollen material as the garments of the angel; the hands, which as always in Michelangelo's early works, are unusually large, have the same clumsy and large back, and full, almost boneless fingers."

Now, although the model which Michelangelo had in mind for his statuette was the Donatello St. John of the Casa Martelli, there is in the Michelangelo Giovannino little of Donatello's *terribilità* and his tendency to sculpt emaciated figures. Although the position of arms and legs is the same, and the arrangement

of the raiment and mantle is similar in the Martelli and the Morgan statues, the latter has shorter and heavier proportions and shows a very much more evident sense of the nude. Higher and rounder relief everywhere marks the Morgan work.

But it is in technique that there is striking resemblance between the work on the Bologna angel and the Giovannino. The drill has been used in the hair of both marble figures, and the flat, matted, unmodelled hair of the Donatello St. John is only a memory. Incidentally, in the Morgan work the marble has been daringly undercut at the point where the camel-skin grazes the cloak. This is a *jour* work, creating an effect of light and shadow, the very same technique that is employed in Michelangelo's

Bacchus of the Museo Nazionale in Florence, which also resembles the St. John in the way the limbs have been modelled. Dr. Valentiner concludes his argument by saying that "Like all early works of a genius, our statuette points also to the future. We are reminded in more than one instance of the 'Bacchus,' which was perhaps the first statue in which Michelangelo seems entirely himself. But if we look at the figure (of St. John) from the right profile, or observe the head proudly erect on the neck and the distant look in the eyes of the youth, we feel already the premonition of the 'David.'"

I have just been to see the statuette, which measures a little less than 3 ft. in height. The marble is somewhat browned, and the sweetness of the face and the gap-mouthed expression is rather more Siennese and also Donatellesque than later-Michelangelesque, but, as Dr. Valentiner argues, the Siennese influence in Bologna and the very commission (setting up the Martelli Donatello as a model) would be reasons enough for the attribution. The treatment of the arms and legs and also their position seem most truly in the Michelangelo norm.



PORTRAIT OF A VENETIAN SENATOR
In the Frick Collection

By TINTORETTO

A marvellous exhibition of Mr. Morgan's priceless illuminated manuscripts illustrating the Passion of Our Lord was also displayed at the Morgan Library. Thus, one could begin with English manuscripts from Winchester of the XIth century, with their uncoloured backgrounds, and follow a subject like the Crucifixion through the narrative, uncoloured, Lombard style of the same century right up to the XVIth century. On the way one saw such gems as the illuminated work of Hainricus, sacristan of Weingarten, who used about 1200 a silver leaf motif against the black background of the cross. Then the very spiritual XVth-century French illuminations from Chalons-sur-Marne and the robust, muscular Roman

work of 1546 by Giulio Clovio mingled with the Jean Bourdichon illuminations of the XVIth century, where a Siennese delicacy of colour was apparent against a deep blue sky studded with many sparkling gold-leaf stars. For Northern Europe the Netherlands was represented by a XVth-century Crucifixion from Utrecht, where the subject had been drawn in grisaille with supplementary touches of gold.

You have already, I think, noted the bequest to the Louvre of the Old Master drawings in the collection of the late Walter Gay, and at the time of his death last summer I wrote you what I thought of his altogether admirable paintings of interiors. The Metropolitan Museum has been exhibiting in its special gallery a fine assortment of his oils and water-colours. Gay, I should like to add as a pendant to this show, had the same sort of sensitiveness to rooms and furniture that Proust, or even Henry James, had. Of course, it did not take him so long to get going on a theme as Henry James! Gay's art was fluent and spontaneous. He was acutely sensitive to surfaces and to textures; to gleam and to light. When he used impasto, he used it only in thin flecks, smoothly attuned to the paint

NOTES FROM NEW YORK



DINING ROOM, CHATEAU DU BREAU

Courtesy of the Metropolitan Museum of Art

By WALTER GAY

surrounding it. As Louis Gillet of the Académie Française said of him: "He found his style; he organized little fêtes, a sort of ballet or quiet fairy tale where objects took the place of vanished figures; he composed little sonatas, a delicate kind of chamber music where the table, the curtains, and the old armchair balance each other and reply to each other and play the part of violin, flute and double bass and sing their song without the help of features or words, while light streams in or the moonbeams circulate with noiseless steps between the old pieces of furniture."

The Frick Collection has just announced its acquisition from Lord Duveen of a Tintoretto portrait. The Venetian Senator whom it depicts might easily be, except for a firmer mouth, the same depicted in the portrait attributed to Niccolò Priuli in the Ca d'Oro, Venice. Both portraits show similar beards and similar handlings of the vertical lines of the fur fringe on the robe. Another portrait of a Venetian Senator by Tintoretto, attested by Berenson in his "Italian Painters of the Renaissance," is in the Eastman Collection of the

University of Rochester, and it has the same type of robe. A fourth portrait of a Venetian Senator, and also by Tintoretto, was in Knoedler's Venetian show. All these portraits are three-quarter length and similar in height, so that one would conclude that, in spite of Tintoretto's daring and unconventionality in the composition of landscapes or figure pieces, there was a distinctly standardized norm for portraiture. The Frick's acquisition is the only one of these portraits, however, in which a landscape background has been introduced. One feels the earth, bound up in a very strong gale, is whirling beneath the senator. The echeloned, jagged line of the sleeve of his robe makes a vital transition between the calm of the palace where he is and Nature's doing without. The painting, possibly due to high varnish, brings out the vermillion of the robe very intensely. The Senator is rather thickly painted; the canvas is nowhere permitted to show its grain, as it did most effectively in the Fogg Museum's "Christ Upon the Waters," recently illustrated herein.

BOOK REVIEWS

HISTORY OF FLORENCE: From the Founding of the City through the Renaissance. By FERDINAND SCHEVILL. With illustrations and maps. (London: G. Bell & Sons, Ltd.) 18s. net.

Professor Schevill, who is Professor of European History in Chicago University, has devoted some twenty years to this work. The result is a serious contribution to the story of that wonderful city which has offered a fascinating theme—from Villani down to Davidsohn—to the study of the historian.

The writer here gives us very usefully thirty-four pages of "Introduction on Florentine Historiography," in which he takes us through her magnificent series of historians. Villani, of course, heads the list, coming out of the world of legend to real facts; then the great Humanist scholars, such as Poggio and Leonardo Bruni, writing in polished Latin, but finding here little sympathy; then those great political observers Guicciardini and Niccolo Macchiavelli; and finally the more modern historians—Sismondi, with his Republican outlook, Perrens, Capponi, Villari, and, up to our own time, Davidsohn. The interesting question of the connection of the mediæval Republics with Roman Municipia is touched very briefly here; but in his work we traverse the whole story of Florence up to the final settlement under Duke Cosimo I de' Medici.

In this sense the title is misleading, for Florence by no means ended at this point. A more correct title might have been "History of the Republic of Florence," and the author almost admits this when he says (page 519): "the Republic, the concern of this book." But the treatment is thorough and scholarly; there is a chapter devoted, as was necessary, to the Fine Arts, and one of the most interesting chapters is "Seeing Florence with Giovanni Villani," a witness of the terrible plague of 1340. There is a good index, and numerous plates; which are often too reduced in size to give any adequate impression of S. Miniato, the Loggia de' Lanzi, or such noble palaces as the Palazzo Pitti or Strozzi. S. B.

STAGE SETTING FOR AMATEURS AND PROFESSIONALS. By RICHARD SOUTHERN. (Faber and Faber, Ltd.) Price 12s. 6d. net.

Mr. Southern tells us at the beginning of his book that it is intended as a guide for the amateur stage-manager and a record of professional methods in use for a particular type of stage setting, and his hope is that the professional stage-manager will welcome his attempt "to set down on paper" the too little understood technique of the stage carpenter. It is, I think, the former who will most benefit from the author's explanations. He gives practical advice, helped by admirable illustrations, for every form of amateur stage-setting, from plays given in large school halls, which offer few facilities and where no fixtures can be made, to the semi-professional productions of the prosperous amateur company.

His references to the simple settings of the ancient Greek theatre and the Elizabethan stage, and to the use of symbols, are extremely interesting. As he very rightly says, no stage-manager knows his job thoroughly if he is not acquainted with the signification of stage traditions and their origin.

I heartily commend the book to all amateur players. "Their exits and their entrances" cannot fail to be more effective if the author's suggestions are followed. P. C.

DESIGN FOR THE BALLET. By CYRIL W. BEAUMONT. Special Studio Winter Number, 1937. (London: The Studio, Ltd.) 7s. 6d., wrappers; 10s. 6d. net, cloth.

Mr. Beaumont, whose devotion to the ballet has not been an affair of fashion but of constant enthusiasm, begins his survey in the second decade of the Diaghilev Company, holding, perhaps rightly, that the earlier phase of Diaghilev's activity has been fully covered in other works. The main interest of his book is that it includes not only the later Diaghilev but the two offshoots: Les Ballets Russes de Colonel de Basil and Les Ballets de Monte Carlo, the Ballets Suedois, formed by Rolf de Maré, the Ballets Joos, the Ballets of the Paris Opera, the Vic-Wells Ballets and the Ballet Club founded by Madame Rambert. In fact, there is no ballet activity in any country in Europe which has not been laid under contribution, and the illustrations include works by Cecil Beaton and William Chappell as well as by Picasso, Picabia and Dobuzhinsky. There are no fewer than 135 pages of illustrations, some eight of which are in colour, and these will no doubt form the principal attraction of the book. But Mr. Beaumont's short introduction is a model of what such things should be, containing the maximum of useful information and the minimum of vain verbiage. The book, like all the Studio special numbers, is remarkable value for money, and no one interested in the ballet can afford to neglect it. J. L.

GIOVANNI DI PAOLO, 1403-1483. By JOHN POPE-HENNESSY. 1937. (London: Chatto & Windus). 21s. net.

This is a monograph on a very interesting Sienese master. Giovanni di Paolo claims his own place in that school. Apart from Duccio he has not the imaginative power of the Lorenzetti, the devotional spirit of Sano, the wide grasp of art on all sides of Vecchietta, Francesco di Giorgio or Peruzzi, the idyllic charm of Benvenuto di Giovanni; but he is always himself, essentially Sienese in his art.

Besides European collections many of this master's paintings have now crossed the Atlantic, and this work proposes to subject these to critical analysis, which in some cases seems needed. He does this very fully and carefully, but almost overwhelms us with "influences" from every side; even Angelico and Gentile from Florence, and the Sienese of Giovanni's own full lifetime (1403-83).

But our artist was not a mere copyist or eclectic; and what emerges from all this is "the spell" which that fine and original painter, Sassetta, cast over Giovanni di Paolo. A special glory of this master is in his predella paintings, as here stated. In them he finds an escape into a world of his own, full of delightful fancy, such as his "St. John Baptist entering the Wilderness," or his "Scenes from the Life of S. Catherine of Siena," or yet again the Adam and Eve, almost a boy and girl, being gently removed by the Angel in his "Paradise," which was shown at the Burlington Fine Arts Club as early as 1904. Since then this painter has found a ready market in America, which has called forth the present volume. S. B.



VENUS VERTICORDIA

By DANTE GABRIEL ROSSETTI

From the original oil painting in the possession of E. Percival Allam, Esq.

BOOK REVIEWS

ANDREA ORCAGNA UND NARDO DI CIONE. Eine Stilgeschichtliche Untersuchung. By HANS DIETRICH GRONAU. Being Vol. XXIII of *Kunstwissenschaftliche Studien*. 58 illustrations. (Berlin: Deutscher Kunstverlag, 1937.) Price R.M. 6.50.

MANTEGNA AND HUMANISM IN XVth CENTURY ITALY. By Professor W. G. CONSTABLE, M.A., Hon. D.C.L., F.S.A. Being the William Henry Charlton Memorial Lecture, November, 1936. (Newcastle-on-Tyne: Andrew Reid Co., Ltd., 1937.) 1s. od. net.

These two works may be usefully taken together, as they deal with Italian art in two succeeding generations. Herr Gronau gives us a very thorough examination of the creation of that great Master, Andrea Orcagna, and his brother, Nardo di Cione, in the latter half of the XIVth century, specially from the point of view of style. Nardo was Andrea's elder brother, and Colnaghi suggests his master using the same *bottega*, though Andrea claims first place.

But Nardo was a painter of high merit; and while Dr. Gronau places securely in Andrea's hands the great altarpiece ("Christ enthroned with Virgin and Saints") of the Strozzi Chapel in S. Maria Novella of Florence, he attributes to Nardo's brush the "Paradise, Judgment and Hell" frescoed on the walls of the same famous chapel, as well as the frescoes of the Badia at Florence.

To Andrea's own hand, helped by another brother, Jacopo, he gives the altarpiece ("Matthäus—Tafel") of the Uffizi Gallery; and we must not overlook Andrea's sculpture in Orsanmichele. Here, too, a point of extraordinary critical interest is touched—but not really solved—by the author. Vasari has given the great frescoes ("Triumph of Death," &c.) to Orcagna, which has been questioned by later critics. In 1909 the present writer said: "Vasari asserts that Andrea repeated part of his Pisan frescoes in a fresco near the centre of Santa Croce," and added "this fresco, which would be valuable evidence, is entirely lost." It has now been recovered (as our author states—in 1910); he gives it without hesitation to Andrea (*ein sicheres Orcagnas*), and his plate shows close correspondence with the Pisan fresco. Though he still holds to the Traini attribution for the latter, he suggests these two creations as belonging to the same time—about A.D. 1350—and inspired by the terrible "Black Death" which devastated Italy and England.

Professor W. G. Constable, in his "Mantegna and Humanism," seeks to place that Master in his true relation to the Humanist Movement in Renaissance Italy. Though it is incorrect to say "there is no evidence of the rediscovery of classical works of art in the early XVth century which fired artists anew" (the story of Donatello and Brunelleschi alone would disprove this), yet we must take the Renaissance as a whole, and Humanism as an important part of its message. The author gives full place to Mantegna's creative work in a scholarly appreciation; and details the Paduan and Mantuan frescoes, with the "Triumph of Caesar."

S. B.

INTRODUCING LESLIE HUNTER. By T. J. HONEYMAN. (Faber & Faber.) 12s. 6d. Illustrated.

Leslie Hunter died in 1931 at the age of fifty-two. He had written in one of his last letters, "I have been kicking at the door so long, and at last it is beginning to open."

He was beginning to get the place he himself felt he deserved among modern painters. In London, New York and Paris he was ranked as one of the three important Scots painters, the others being Peploe and Fergusson. But he had Bohemian ways of living and eating, and he wore himself out.

Mr. Honeyman writes with cheerful vigour. He has done his job admirably. Himself a director of an important gallery and Hunter's own dealer, he has much light to throw upon the question of the relations of artists, dealers and clients. Poor Hunter was certainly fortunate in his friends and business agents. Mr. Honeyman has much to say about art critics. On the whole he thinks they do their job as well as editors let them. Mr. Honeyman has played Vollard to Hunter's Cézanne with conspicuous success. He must certainly write more books.

D. P. B.

BOOKS RECEIVED

CHINESE CALLIGRAPHY. By CHIANG YEE. (Methuen and Co., Ltd.) 21s. net.

BALLET PANORAMA. An illustrated Chronicle of Three Centuries. By ARNOLD L. HASKELL. With 158 illustrations from Prints, Drawings and Photographs. (London: B. T. Batsford, Ltd.) 8s. 6d. net.

THE BRITISH MUSEUM QUARTERLY. Vol. XII. No. 2. (London: Printed by the Trustees.) 2s. 6d. net.

SEBASTIEN LE PRESTRE DE VAUBAN (1633-1707). By Sir REGINALD BLOMFIELD, M.A., R.A., F.S.A. With a portrait, eleven half-tone illustrations by the Author, sixteen line plates and three diagrams. (Methuen & Co., Ltd.) 15s. net.

SONG OF MOTLEY. Being the reminiscences of a Hungry Tenor. By LEO SLEZAK. (William Hodge & Co., Ltd.) 10s. 6d. net.

WORLD HISTORY OF THE DANCE. By CURT SACHS. Translated by BESSIE SCHONBERG. (London: George Allen and Unwin, Ltd.) 20s. net.

OIL PAINTING OF TO-DAY. By ADRIAN BURY. (London: The Studio, Ltd. New York: The Studio Publications, Inc.) 7s. 6d. net, paper wrappers; 10s. 6d. net, cloth.

TREASURES OF ART: PAINTINGS BY JAMES McNEILL WHISTLER. Introduction by JAMES LAVER. (London: The Studio, Ltd. New York: The Studio Publications, Inc.) 7s. 6d. net.

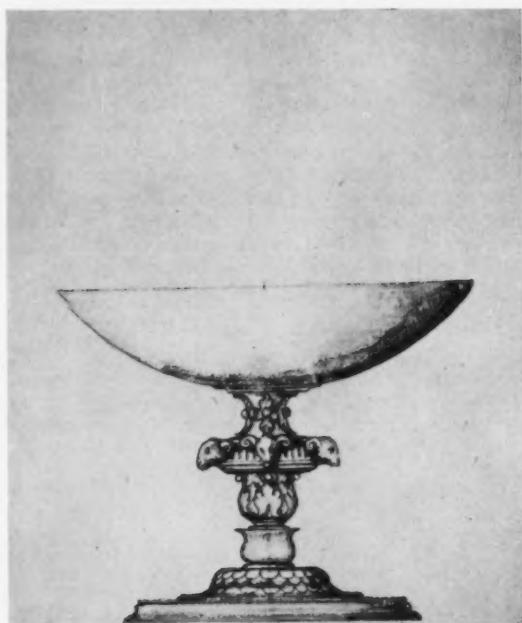
HOURTICQ'S ENCYCLOPAEDIA OF ART. Architecture, Sculpture, Painting, Decorative Arts. By LOUIS HOURTICQ, member of the Institute of France, and translated under the supervision of Tancred Borenius, Ph.D., D.Litt., Durning-Lawrence, Professor of the History of Arts in the University of London, and further revised by J. Leroy Davidson and Philippa Gerry. (George Harrap & Co., Ltd., London.) £4 4s. net.

ILLUSTRATED GUIDE TO THE ART COLLECTIONS IN THE MANCHESTER CORPORATION GALLERIES. By LAWRENCE HAWARD, M.A., Curator of the Corporation Art Galleries, with a foreword by F. E. TYLECOTE, M.D., F.R.C.S., J.P., chairman of the Art Galleries Committee. Printed for the Manchester Art Galleries Committee. 1s.

THE ROYAL ACADEMY ILLUSTRATED, 1938. Published by authority of the Royal Academy. (Walter Judd, Ltd., London.) 2s. 6d. net.

This well-established publication would gain considerably in interest if the selection of the illustrations were left to some discriminating editor who would be willing to give the less-known or unknown artists a chance. There are too many illustrations given to individual Academicians. The reproduction on the cover of and by Benjamin West is a meaningless anachronism.

A GOLD TAZZA FROM A DESIGN BY HANS HOLBEIN THE YOUNGER BY W.W. WATTS



DESIGN FOR TAZZA
By HANS HOLBEIN the Younger. *Circa 1537*



GOLD TAZZA as executed by OMAR RAMSDEN, 1937
From Hans Holbein's original design

THE student of the history of the silversmith's art must often have asked himself what has become of the early treasures which once existed in England and elsewhere. He is led to put this question because he finds still existing a very large number of designs for silversmiths' work which were issued from various centres in Belgium and in South-West Germany in the XVIth century, bearing the signatures of well-known designers such as Virgil Solis, Peter Flötner, Hans Brösamer and others. Were these designs actually carried out, and if so, what has become of them? Some we should probably find in Germany and elsewhere on the Continent; in England they are rare. We know the Boleyn Cup at Cirencester and the simpler version of the same vessel at the church of Aldbury, near Tring, each of which follows fairly closely a design published by Hans Brösamer, who worked at Fulda between 1536 and 1550. Traces of the work of other designers lead to the conclusion that silversmiths were content to incorporate details of designs in their work, as, for example, the medallion figures on the Queen Elizabeth salt-cellar in the Tower of London, and those on the standing salt-cellar belonging to the Worshipful Company of Vintners of the City of London, all of which are from the designs of Peter Flötner of Nuremberg.

Many of us experience some difficulty when considering the designs we have referred to; we find ourselves unable from the somewhat dull elevation supplied by the design to visualize its beauty when translated

into silver or silver-gilt with its brilliant sheen, its many reflections, its light and shade, and its general magnificence. I am not unmindful of the general sumptuous effect of XVIth-century silver; many splendid pieces still exist, more in Germany than in this country; but it would be of great value to study work which has been carried out in its entirety side by side with the original design. If only the hand of the destroyer had refrained, for example, from melting down some of the sumptuous gifts of plate which Queen Elizabeth received from her subjects on her many "processions"; if only the Civil War of the reign of Charles I had not taken place; if only the craze for new fashions had not taken such wild possession of the public; what might we not have seen of the work of eminent silversmiths of the XVIth century which faithfully followed the designs of the ornamentists of their day?

Let us consider a definite example. The Bodleian Library, Oxford, possesses the original design by Hans Holbein the Younger for a standing cup and cover intended by Henry VIII for his queen Jane Seymour. Holbein, born at Augsburg, lived a good deal at Basle; he came to England in 1526 and spent many years here before his death in 1543. He is best known by his portraits; he also designed for jewellers' and goldsmiths' work, yet how many of his designs were actually carried out? That the Seymour cup was actually made is certain. Rymer's "Fœdera," Vol. XVIII, p. 238, describes it in the list of jewels and plate delivered by warrant of

ROUND THE GALLERIES

Charles I in 1625 to George, Duke of Buckingham, and Henry, Earl of Holland, Ambassadors Extraordinary to the States of the United Provinces, to be disposed of by them. We might not unreasonably conjecture that this cup was made by Holbein's friend and executor, Hans of Antwerp, as this goldsmith's name is to be found on the rim of the design for a beautiful cup and cover in the Basle collection illustrated with many others in "Dessins d'Ornements de Hans Holbein" by Edouard His. So it disappeared, and the world of art is poorer for the loss of what may have been Holbein's masterpiece in goldsmithing; and where are we to find any others?

Now, at long last, in this XXth century, after a period of 400 years, we may see a vessel made from one of Holbein's designs and may gain some idea of the extreme beauty which he himself could visualize. To Viscount Lee of Fareham is due the credit of having a tazza made from a Holbein design shown in His's great work on Plate XXVII. The tazza, which is of gold, has been executed by Mr. Omar Ramsden and reveals to us the clear understanding of Holbein in the matter of goldsmiths' work; we see a living thing instead of a rather lifeless design. A fine contrast is effected by the plainness of the bowl and the rich ornamentation of the stem; the

lower part is wrapped in acanthus foliage, a favourite motif of XVIth-century designers; above is a knop with rams' heads in full relief exquisitely modelled and chased; this is connected with the bowl by a necking with applied four-petalled rosettes; above the plain moulded foot is a member with imbricated pattern. The proportions and balance of the vessel appear to be absolutely perfect. The interior of the bowl, which is not seen in the original drawing, has been left to the goldsmith, who has inserted a print, designed by Lord Lee, consisting of a cabochon emerald within a black enamelled band bearing the inscription adapted from the book of Job, "WISDOM CANNOT BE GOTTEN FOR GOLD." The height of the tazza is 3½ in., and the diameter of the bowl 3¼ in.

Lord Lee has performed a public service to the world of art in having this beautiful vessel produced; and Mr. Ramsden has executed the work with his usual ability and skill; could even Hans of Antwerp have done better?

We may add that His states that the design and another belonged to a Mr. W. Mitchell, of London, and that they were formerly in the collection of Richard Bull, friend of Horace Walpole, who lived in the Isle of Wight.

ROUND THE GALLERIES AND NOTES

BY THE EDITOR

THE R.B.A. ONE HUNDRED AND EIGHTY-NINTH EXHIBITION

I dislike the fashionable practice of smoking cigarettes in the middle of a banquet. For this reason I dislike the panels of black-and-white drawings served in the middle of the oils in the largest of the R.B.A. galleries. The intention is laudable—the panels break up the monotony of long rows of approximately equal-sized oil pictures; but the means are wrong. What was wanted, in my view, was the breaking up of the long horizontals by strong verticals—pilasters, as it were, of upright but congruous pictures and/or breaks in the row of frames with pieces of sculpture set against them as a relief. However, that is a matter of taste. The show itself maintains the higher level which has now distinguished the R.B.A. for some years, though there are no obvious masterpieces. Bertram Nicholls, with his "Bridge at Subiaco, Italy," and Philip Padwick, with his "Pathway Through the Wood," lead the landscape painters who know how to digest nature so that it can be enjoyed in paint. Hesketh Hubbard, whose landscape oils used to have too much the feeling of colour prints, has several paintings here, as also in the R.A., that show the necessary weight of oil painting, more especially his "Bridgnorth." R. O. Dunlop surprises with unusual figure group, "At Symond's Snack Bar." If No. 3 gallery is intended for those considered to be the most important works there are at least four paintings which should be in it; namely: Florence Asher's "Woman of the Purbeck

Hills"; Carel Wright's original and amusing "Nursery Piece"; Guy Malet's large, gay "mural," "Knaresborough Market"; and Harold Botcherby's poetic "Home Through the Village in the Moonlight," at present, with a few other exceptions, amongst the "also rans" in Gallery 4. I have no room to discuss several



"WHITE LODGE, RICHMOND PARK"

From a wood-engraving by BEATRICE M. CHRISTY
Published by Godfrey Barclay, 11, Hanover Street, W. 1
Exhibited in the Royal Academy

Both Their Majesties the Queen and Queen Mary have bought proofs of "The White Lodge," the first house of the King and Queen after their marriage, and also the home in childhood of Queen Mary.

other good exhibits by Morgan Rendle, Lord Methuen, A. E. Bottomley, C. W. Edwards, Elizabeth Stewart-Jones, E. Holroyd Pearce, Henry Hoyland, Dorothea Sharp and others. Amongst the prints, Ethel Gabain's beautiful lithographic portrait of "Dr. Pritchard Lecturing" stands out.

THE BARBIZON SCHOOL AT BARBIZON HOUSE

Appropriately enough, Barbizon House is holding an exhibition of the Barbizon School, including in it paintings by Corot, Millet, Rousseau, Daubigny, Diaz, also Boudin, Fantin Latour, Monticelli and Harpignies. At this time of day one will not be expected to have something new to say of these masters, but a pre-view of the show granted to me nevertheless impressed me with the fact that there is really something unexpected to be seen even in the work of familiar masters. Here, for example, were—or rather will be—at least three important Corots; one "Honfleur, le vieux bassin," of 1822-1825; another, "Villa Bella, Tivoli," of 1845; and the last, "Early Morning Mist," of 1860. Three pictures of three distinct periods, the first one like a Bonington; the second one, illustrated on p. 333, strangely reminiscent of Gainsborough; and the last one showing the advent of the "Corot Trees" which became the characteristic of his later work. Then we have a Diaz, "Clairière sous Bois, Fontainebleau," typical of the school, and another by him, a figure subject, "Blind Man's Buff," reminiscent of his early porcelain painting, thus totally at variance with his later development. There is a fine example of Monticelli's astonishing colour "concerto," a "Fête Champêtre"; there is a still-life of Fantin's, "Dahlias and Chrysanthemums," painted before he had acquired his English export style. Another surprise is a "Naval Combat," by Boudin, interesting because it is an interpretation of an XVIIIth-century drawing. And there are other good things.

CATHLEEN MANN AND RAOUL DUFY AT THE GALLERIES OF MESSRS. ALEX. REID & LEFEVRE

It ought to be the other way about; but perhaps the Marchioness of Queensberry's maiden name added to her father's influence has given her a manly, a virile style, whilst Dufy's has caused his art to be of the playful style. You cannot take Dufy's gay art *au grand sérieux*, although his large picture "Le Champ de Blé," full of things no earnest painter would do, is on that account alone an astonishing invention. There can be no doubt that it has come off. Similarly, his rendering of "Epsom, le défilé du Derby" would, one fancies, make a Munnings swear and a Frith commit suicide; but it, too, succeeds in Dufy's way. He is one of the jolliest artists now painting.

Miss Mann is not solemn; but she is serious. Her great quality is that she can see her pictures as decorative units. They each, so to speak, embody—quite apart from the portrait—a decorative scheme. Sometimes, in fact, she sacrifices too much to it. For example, the slate grey of "Wendy" and of "Lady Daphne Straight" are, as it were, psychologically in conflict with the sitters. "Master Esmond Harmsworth" is still in her father's tone and manner; "Koringa" the most fully modelled and perhaps the best. Her landscapes and flower-pieces are all attractive and typical of her particular brand of Impressionism.

THE MATTHIESEN GALLERY: A CENTURY OF FRENCH DRAWINGS: "PRUDHON TO PICASSO."

The Matthiesen Gallery inaugurated their new premises, 142, New Bond Street, with a really fine show of French drawings "from Prudhon to Picasso." All the great were represented: Delacroix, Corot, Ingres, Daumier, Degas, Renoir, Monet, Millet, Rodin, Purvis, Toulouse-Lautrec, Odilon Redon, Cézanne, Seurat, Picasso and many others. The exhibition somehow challenged one to identify the hand of the artist before referring to the catalogue; in nearly every case I found I was right, which is not intended as a boast but as a tribute to the artists who so completely impressed their essential character upon their work. There were, however, some bad mistakes, notably in the case of that protean artist, Picasso, and strangely enough also with one drawing, "A Rambler Rose," by Cézanne, though one ought to have known it by its design; but it was so "pretty" and had strangely globular leaves. J. F. Raffaelli's "Quadrille au Moulin Rouge" suggested a rather second-rate Toulouse-Lautrec.

The only French drawing that stood completely "outside" in this show was Redon's "La Cellule d'or," a gouache with a gold background.

An instructive and first-rate show.

MESSRS. M. HARRIS'S EXHIBITION: "THE ENGLISH CHAIR," IN AID OF QUEEN CHARLOTTE'S HOSPITAL

This exhibition, of which we were only able to give a summary notice in our last number because it was not accessible at the time of going to press, was, as it turned out, of such interest that we should have liked to deal with it at length. However, that was not possible, but our readers will be glad to learn that it had to be extended for an extra week and that, in consequence, Queen Charlotte's Hospital has derived an increased benefit.



"THE ENGLISH CHAIR" EXHIBITION
at M. Harris's Rooms
(see note above)

ROUND THE GALLERIES



COOMBE BRIDGE

From Frank T. Sabin's Exhibition

By ROWLANDSON



VILLA BELLA, TIVOLI

Exhibited at Barbizon House

By COROT

"WOMEN OF FRANCE IN THE XVIIIth CENTURY"
AT MESSRS. WILDENSTEIN'S

I do not know whether it be indiscreet or ungallant to reveal the fact that this exhibition was intended at first to be called "Fair Women of France," or words to the effect that beauty was their claim to our attention. The organizers of this show were candid enough to recognize that the women were not all beautiful and, being long since gone to celestial *salons*, we may hope, would take no offence. Messrs. Wildenstein's made a stronger appeal to the British public also by the fact that the painters were not all familiar ones. Deshayes de Colville, Louis Richard Dupont, Grimou, Madame La Bille-Gérard, Madame Vallayer-Coster and J. L. Mosnier, for example, are almost unknown to us. Strangely enough, Mosnier's "The Comtesse Stroganoff and her Son" had an English, Royal Academy-ish and Lawrence-ish air about it, at first glance. Subsequently one discovered that Mosnier painted in England, and exhibited, it seems, no fewer than thirty-two portraits within five or six years in the Royal Academy. As a rule, however, all these artists from Antoine Coypel's XVIIth-century beginnings to Prud'hon's XIXth century end are distinctly and unmistakably French in the precision of the craftsmanship and draughtsmanship. Only Grimou, in his Rembrandtesque "Woman with Viola," reveals himself as an exception, a Swiss.

Interesting comparisons could be made in other respects. For example, Nattier's "Portrait de Madame Brohier, the Artist's Daughter," and Drouais's "The Marquise de Beauharnais" are at first glance very similar pictures, even to the blue and white drapery, and it is only closer inspection which reveals the heavier, less delicate hand of Drouais. Even, however, the differences between pictures of one and the same master are surprising. Who would connect Prud'hon's

competent but rather ordinary portrait of the famous "Mademoiselle Mars" with the extraordinary "symphony in greys" of the "Duchesse de Vicence." In this connection of an overruling colour orchestration Greuze's "Diana" seems to me noteworthy in that he has therein subordinated the whole painting to the pink and yellow of the young girl's costume; rather an exceptional thing for this painter. One of the best pictures here is Danloux's simple, quiet and unaffected "Portrait of a Woman," and, to me personally, the most attractive is Madame Labille Guizard's, that of the actress Dugazon in the character of Babet. It has a "Shrimpgirl" feeling as of a Hogarth on his best behaviour.

AT THE GOUPIL Gallery there were to be seen recent paintings by Lord Howard de Walden under the general title "A Traveller's Sketches"—an exhibition held, like several others recently, in aid of Queen Charlotte's Hospital. It consisted of oils and water-colours from places so far apart as Holland and Cyprus, and they all showed talent, but the portraits in oils were an earnest of his gifts as an artist. "Lorna in Red," especially, which proved his powers of draughtsmanship and his individual approach to the medium. It made one regret that Lord

Howard has only the time to spare that so distinguished an amateur can afford.

THE EARLY ENGLISH WATER-COLOURISTS NEVER FAIL TO retain their entirely unsensational fascination. So it is almost a foregone conclusion that any show of genuine work of the period will be worth visiting. That is true, therefore, also of the Fine Art Society's May exhibition, which included masters from Gainsborough to such artists as Birket Foster and Wimperis (including a fine still-life by Peter de Wint, not to mention the earlyish "Marrick Abbey," by Turner). I should have liked to dwell on the merits of W. H. Hunt because they are not obvious; but that is a long story.



MARBLE PORTRAIT BUST (1746) By JEAN BAPTISTE LEMOYNE
One of the finest pieces by this celebrated Court Sculptor of Louis XV,
and representative of the period. Exhibited at the *Galérie Voltaire*, 33,
Quai Voltaire, Paris

SHORTER NOTICES



PHILIP IV OF SPAIN
From Messrs. Agnew's Exhibition By RUBENS

EXHIBITION OF FINE PICTURES BY ITALIAN AND DUTCH MASTERS AT MESSRS. AGNEW'S GALLERIES

Amongst these "Fine pictures by Italian and Dutch masters" there is one by a painter who was neither, and who, flattered perhaps to be thought an Italian, would have considered it a deadly insult to be called Dutch. This painter is Rubens, and the picture is a portrait of Philip IV. It is so brilliant that I must be forgiven for having almost no eyes for the rest, though there is a Titian amongst them, and a most intriguing Palma. The gods of lesser gentry include an admirable Guardi, a Marieschi—by no means to be despised—a Tintoretto, decorative Tiepolos, Vandycks, a very fine Salomon Ruysdael and one of the prettiest still lifes, "Dead Game," by Jan Fyt, I have ever seen. But after Rubens's "Philip IV" one's vision is dulled. Though this great painter's fame rests more, perhaps, on his large canvases and crowded compositions, he is only to be seen at his best in his portraits, and this particular one must be reckoned amongst his finest. It represents that languid king at the beginning of his defeats and of his long career of disillusionment. One can, especially looking at the painting of his costume, feel the eyes of Velasquez as he watched its progress under the hands of the twenty-two-year-old master; and one senses the surprise of the objective Spaniard (the Sancho Panza to the Don Quixote of El Greco, as he has been called) at the subjectiveness of the exuberant Fleming. This picture alone is worth a visit to the show, but I fancy that the *cognoscenti* will be attracted by a landscape, "The Three Shepherds," engraved by Domenico Rossi as by Titian, but here attributed to Palma Vecchio. In view of the Giorgione panel discussion this picture merits special attention.

EXHIBITION OF A SELECTION OF DRAWINGS BY T. ROWLANDSON (1756-1827) AT FRANK T. SABIN'S GALLERIES

There is one thing about Thomas Rowlandson's drawings that is exceptional; although one can recognize a Rowlandson from a mile away, one never tires of his "handwriting" on close inspection. His caricatures, which no doubt had in their time the most forceful appeal, now seem to us, on account of their very over-emphasis, weak compared with the tender and most unsensational landscapes. Of the latter there are in this fine selection several beautiful examples; for example, "Okehampton Castle, Devon," "River Scene in Cornwall," and the idyllic "Village Scene." The drawing called tentatively "John Gilpin's Arrival at York" illustrates his power to represent commotion in a crowd without losing the balance between figures and background. The "Louvre from the Tuileries Gardens" and the famous "Place des Victoires" are records of his stay in Paris. The last named, engraved in aquatint by Samuel Alken, shows perhaps the French influence in his swagger, monumental design.

There are fifty drawings in this show, every single one worth poring over.

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THE WEIGHT OF THE CATALOGUES OF THE EXHIBITIONS open during last month in London and visited by me is six pounds; I must be forgiven, therefore, if I make these notices *short*; shorter, in fact, in several cases, than they deserve.

AT THE LEICESTER GALLERIES WERE TO BE SEEN "Paintings by A. J. Munnings, R.A., since 1928" and "a George Sheringham" exhibition. The Sheringham show—really a memorial exhibition, for this charming and gifted artist died in 1937—rather suffered from its more virile and vigorous neighbour. Sheringham's talent belongs essentially to the "Fin de Siècle," the Beardsley period; it was pre-eminently surface decoration and stage décor. It is perhaps in the latter capacity and as mural decorator that his genius is best seen and inferred from the pictures in this show. The melancholy "Demolition of a House in Finchley Road" and an amusing play on the bowler hat in "The Great Event in Turkish History" come rather as a surprise as the two poles of his gifts which marked his æsthetic axis. As to Mr. Munnings: I have discussed his qualities on another page. He stands with both feet firmly on the ground—hunting country. Such landscapes as the "Yellow Autumn" and the blue summer picture entitled "The Old Mill Pool, Langham on the Stour" show in their brushing that he comes out of the Sargent period of Impressionism. For those who can see behind the subject, as it were, it is precisely his vigorous brush language harnessed to admirable draughtsmanship which will give most pleasure.

AT MESSRS. TOOTH'S GALLERY I HAVE SEEN EDWARD Wadsworth's tempera paintings and had a pre-view of recent paintings by Augustus John. No greater contrast can be imagined. Mr. Wadsworth has the heart of a child and the executive capacity of an engineer's craftsman. He loves the sea from the sand-castle point of view, which sees the *stretch* of the foreshore or the pier floor and the sea horizon behind it. Instead of making pretty patterns

by laying incongruities flat on the ground—shells, bits of cork, navigational bric-a-brac galore—he likes them to stick up or hang down, stabbing the sky or screening it. It is all done with tremendous application, precision and craftsmanship and obvious realization of design in the abstract. That is certain. But why is it done at all? Why do children like to put their soul into play? Because it is good for them, I suppose. Mr. Wadsworth enjoys it obviously, and it does not do anyone any harm. Augustus John's paintings are very different matter. No doubt he has enjoyed his visit to the West Indies. The dusky young women whose portraits he has given us in a whole series reveal the young woman's heart and soul which none have recorded more convincingly since Leonardo painted "La Gioconda." John has done here for the female of the species what he did for the male when he portrayed the heart and soul of the Canadian soldier. I do not think there is any other painter living who can render the sentient human being, black or white, with equal conviction. By comparison his feeling for the landscape, as seen in this show, is colourless.

THE LONDON PORTRAIT SOCIETY HELD THEIR TENTH exhibition at the New Burlington Galleries. There were one or two good things in it.

AT THE LONDON GALLERY WERE TO BE SEEN PAINTINGS and collages by John Piper and drawings and collages by Picasso. Somehow I overlooked the latter's collages and his drawings did not impress themselves upon my mind. With an artist like Picasso, who is continually experimenting, ordinary standards fail, and one cannot help doubting the sincerity of those who profess to see "something" in his every handiwork, but who cannot explain what precisely that something is. As for John Piper, his collages—landscape compositions stuck together out of odd bits of paper—they seem to me wholly admirable because they combine abstract qualities of design with a quite remarkable degree of space-feeling. His purely abstract paintings, on the other hand, are too limited in invention and range of colour to have more than their face value and that is quite pleasant, but not deep.

JOAN MIRO IS ONE OF THE LEADING LIGHTS OF experimental art. I have the feeling that he must once have found great pleasure in looking through a microscope at a world of infusoria which fascinated him, but which he did not in the least understand. Out of this undigested vision he has created another, a pictorial world, of strange forms which I do not understand, and I venture to doubt whether he does. His earlier experiments with a world of his own making, such as the "Ploughed Land," disarmed criticism because of their Bosch-like humour. No doubt, however, I shall be told that I am all wrong and that Joan Miro's art is really profound.

THERE WAS AN EXHIBITION OF DRAWINGS AND FAN designs by the late Charles Shannon, R.A. It was remarkable on account of one or two portraits, but especially because of a "Study of Flowers"—the only evidence I have ever seen of his proving direct contact with "nature." He preferred to see her only at a remove, so that even his life studies have the feeling of art rather than of life. He is, perhaps, most remarkable for his sense of design, which is seen at its best in the design for "Death and the Carter." Again the contrast of Charles Shannon with Joan Miro, like that of Wadsworth and John, is almost incredible.



DAPHNE

By AUGUSTUS JOHN
From the Exhibition at Messrs. Tooth's Galleries

ONE MUST WRITE OF ART AS ONE FINDS IT, AND SO I must confess that the important show of Gustave Courbet's paintings at Messrs. Rosenberg and Helft's made one wonder again how the subdued pictures in this show, though typical of this famous revolutionary, could ever have been regarded as subversive. The great realist seems to us frequently a sentimental idealist. Nevertheless, if one wants to study good painting, the bird's plumage in his "Jeune Fille aux Mouettes," and the body of "La Blonde Endormie" are there to prove him a master of his craft.

AT THE CASA DE PORTUGAL IN REGENT STREET A NUMBER of English artists, Jan and Cora Gordon, Karl Hagedorn and Dorothea Sharp amongst them, showed us how they saw the country.

MR. JAMES LAVER HAD SOME ENTHUSIASTIC WORDS TO say of the quaint conceits which Prince Hohenlohe exhibited under the generic title "To-morrow" at the Fine Art Society. Such titles as "Actresses," "Rhapsody in Blue," "Dancing Lady," "Fashion Show," "Tempting Lips" are an indication of the orbit of this amateur's mind; but, in the words of good Queen Victoria, "we were not amused."

ROBERT WORTHINGTON IS, OR WAS, I BELIEVE, BY profession a medical man who took up water-colour painting as a pastime; but he is singularly gifted, for even the earlier exhibition of his work at Robert Dunthorne's Rembrandt Gallery showed that he had apparently from the start not only the right approach, but the right touch. This is again proved in the present exhibition. "Constantine Bay, Cornwall" and "Cocklers at Scoll Head" show how happily he can render coast,

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shore and sky. He is, in fact, at his best in the open, low horizon land and seascapes.

IN SPITE OF HIS NAME, SOCHACHEWSKY IS AN ENGLISH-born artist, self-educated, who has studied his subject, the life of the miner, by himself living it. His paintings at the Bloomsbury Gallery, therefore, ring with truth, and rather sad truth it is. Sochachewsky, however, will have to make up his mind whether he wants to be a miner or a painter. One cannot excel in both trades at once, and his art suffers from the amateur's tendency to over-emphasis.

MR. MENINSKI'S DRAWINGS EXHIBITED AT THE ZWEMMER Gallery fully maintained his reputation as a first-rate draughtsman. He combines sensitive contour line with solidly modelled form, developing each in parallel rather than integral organization—a most effective method. In his water-colours he deliberately—and, to my mind—over-simplifies, sacrificing form to design.

THE DUCHESS OF GLOUCESTER OPENED AN EXHIBITION of works by the Chiswick Group of Artists at Chiswick House. I mean no disparagement to the artists when I say that Chiswick House alone is worth making the effort necessary to go to Chiswick. The show—which lasts until June 5th—is an additional attraction. Lucien Pissarro, Orovida, Raymond Coxon, Vladimir and Elizabeth Polunin, R. R. Tomlinson, Vera Ross, Gertrude Hermes are amongst the well-known artists who have contributed good stuff; nor must I forget to mention an artist, Nommie Durell, new to me.



A DRAWING

By GUERCINO

DR. WALTER GERNSHEIM, LATELY ESTABLISHED IN LONDON AT 5, Stratford Place, W. 1, has embarked on an ambitious scheme for which every lover of the arts, particularly the art of drawing, will wish him luck. He is reproducing Old Master drawings in all collections of importance, both in England and abroad. The adjoining illustration is a reproduction of one of his collection of photographs which already numbers several hundreds. These photographs are published at the modest rate of 9d. each. Dr. Gernsheim will, of course, be glad to give our readers full details of his useful enterprise.

THALIA MALCOLM, WHO SHOWED RECENT PAINTINGS from the South of France at Wildenstein's, is an American artist who has learnt, through Cézanne no doubt, to make telling statements with attractive simplicity.

N.G.U. EXHIBITION OF GRAPHIC ART IN THE VICTORIA AND ALBERT MUSEUM

Five northern countries—Denmark, Finland, Iceland, Norway and Sweden—have united in this exhibition of Graphic Art at the Victoria and Albert Museum, the first one outside their own. Perhaps there is nothing so strange in the fact that taken by and large this exhibition reveals no startling differences between our own print-makers and these northern artists. The President of the N.G.U. makes a new and interesting suggestion, which may perhaps account for the one striking characteristic of the show as a whole, namely, its many large size prints. "Typical of the graphic arts in the Northern Countries is that most of the artists are at the same time painters and colourists"—whatever the last qualification may mean. It is, I think, on the whole true to say of our black-and-white artists that they regard themselves almost as a separate profession. The "long, dark, autumn and winter nights" are believed to account for this dual occupation of northern artists, and to force them to change their means of self-expression. We in this country are less concerned with self-expression than with exploring and exploiting each medium for its own sake. Broadly speaking, therefore, our artists are more assiduous craftsmen, whilst these northern artists seem more occupied with subject matter. The exhibition numbers four hundred and twenty-five prints in various media—drypoint, etching, engraving, woodcut and lithography—so that there is not enough space here to give it a detailed notice. In the following I can only mention some of the exhibits which I have found particularly interesting.

DENMARK

Johan Vilh. Andersen's "Springtime," large in size, is typical expressionism ultimately derived from the Norwegian Edvard Munch. Knud Eel's prints, mixed etching and aquatint, are particularly successful in rendering the stormy landscape; Engbert's "Factory Girls" is a fine lithograph in the manner of Toulouse-Lautrec; Andreas Friis contributes a bold woodcut "Portrait," and Marie Henriques a fine lithographic interpretation in colours of an archaic Greek Kore; other good colour prints are by Ernst Koie (aquatint) and Wanda Roose (woodcut). Axel Salto has a number of interesting abstract designs.

FINLAND

Heikki Tondelfelt's painstaking technique of etching is particularly successful in the "Interior," which recalls Hammershoi; Ellen Thesleff has a specially attractive woodcut in colours entitled "Spring." Erkki Kulovesi's, Santeri Saloviki's and Mikko Oinonen's contributions are also of merit.

ICELAND

is only represented by three artists, amongst whose contributions I notice especially Kristinn Petursson's "Fishing Huts."

NORWAY

Amongst these artists are quite a number who make an appeal to one's personal bias. There is, for instance, a charming lithographic illustration in the XVIIIth-century style, to a novel by Ragnh. Jølsen by Nini Bo. Christian Christensen's "Evening" with a fine study of a tree is mixed aquatint and etching of great sentiment. Olaf Willum's name will probably be familiar to our readers as his bold woodcuts in a romantic manner have several times been reproduced in these pages. Ralph A. Styker, who makes, it seems, dockland his speciality, interests with a Norwegian "landscape" in London, the Norwegian Church at Rotherhithe to wit. Chrix Dahl, Lilla Hellesen, Sverre Johnsen, Jany Røed and the industrious large etching, "Great-Grandmother at the Spinning Wheel," by the veteran Johan Nordhagen, all deserve special mention, as does Kristofer Eriksen with his portrait of Fridtjof Nansen in the manner of Karl Stauffer-Bern.

SWEDEN

The first name deservedly in the catalogue is Prince Eugene, whose "Cloud" has also been reproduced in these pages some

time ago. Hammershoi's name is again recalled by the excellent "Interior" by David Ahlquist. Bertil Bull Hedlund's "Legend" and "Crabs" (etching and drypoint) suggest—probably fortuitously—Bresdin's manner; and Ernst Küsel, Zorn's Sigrid Rathsmann's engravings are in the modern Picasso-Picabia manner; Steg Borglind, more particularly in his drypoint of a dead "Jay," is of that perfection of technique which one associates with Jacquemart. Amongst the Swedish etchers are several such as Harald Sallberg, Uno Stallarholm, Louis Sparre, Emil Johansen-Ther, who seem very English in the best sense of the word.

This is an interesting show, and one can only hope that British artists will presently unite in returning the compliment to those countries so closely allied to us in spirit and outlook.

IT WAS INTERESTING TO SEE THE VERY EXCELLENT SHOW of Utrillos at the Adams Gallery, mainly because it disposed of the so-called "white period" as one that came after his early period. He painted "white" in between several periods. Most of the paintings in the show were, on the contrary, distinguished by rich quality and tone.

GORDON CRAIG, WHO IS QUALIFYING FOR THE G.O.M. (it should mean Grand Order of Merit, though it stands—prematurely as regards actual age—for Grand Old Man) of stage craft, is holding what he calls his "last exhibition in England" at Mr. Ifan Kyrle Fletcher's Rooms, 26, Old Bond Street. We are informed that the exhibition, which opens on June 14th and closes July 16th, will include some new original designs for "Macbeth," almost all his theatrical engravings and the superb engravings made for the Cranach Press edition of "Robinson Crusoe." The changes in Germany prevented the publication of this book, and the engravings have never before been shown.

OUR COLOUR PLATES

VENUS VERTICORDIA. BY DANTE GABRIEL ROSSETTI. Size of the original oil painting 32 ins. by 27 ins.

Of the subject illustrated by our colour plate there exist several versions painted by Rossetti both in oil and in water-colour. One of these versions, the present one, appears to be the original and most important picture. It is the one which the artist sold to a Mr. Mitchell, of Manchester, but which for some reason or another was, so far as we can ascertain, never before reproduced, although its title and size figure in every list published of Rossetti's paintings.

The painting of the roses and honeysuckle in this picture gave the artist great trouble, as witness the following excerpt from a letter written to his mother from 16, Cheyne Walk on August 16th, 1864¹:

"... As for me, I have no chance of getting away just now as I am tied down to my canvas till all the part of the flowers is finished. I have done more roses, and I have established an arrangement with a nursery gardener at Cheshunt, whereby they reach me every two days, at 2s. 6d. for a couple of dozen each time, which is better than paying a shilling a piece at Covent Garden. Also honeysuckles I have succeeded in getting at the Crystal Palace, and have painted a lot already in my foreground, and hope for more. All these achievements were made only with infinite labour on my part, and the loss of nearly a whole week in searching. But the picture gets on well now. . . ."

¹ From a letter printed by William Morris.

Though Rossetti's literary art is out of fashion at the moment, he was, nevertheless, an "eminent person," and this picture, which made Ruskin so angry—"Those flowers. They are wonderful to me in their realism, awful—I can use no other word—in their coarseness"—remains one of the most important oil pictures by the poet. It illustrates his poem "Venus Verticordia" of 1864 and was painted in the same year. His model for this painting was the beautiful Alice Wilding, who also sat for the "Monna Vanna," the "Sibylla Palmifera" and other famous pictures.

PORTRAIT SKETCH BY THOMAS GAINSBOROUGH, R.A.

A painting by an unknown artist and representing an unknown person was recently discovered in a saleroom. A discriminating eye at once recognised the hand of the master, who could be none other than Gainsborough. We were attracted to this picture on account of its telling design and simple colour scheme. Messrs. Spinks, to whom it belongs and who allowed us to reproduce, believe it to be of the period before the artist went to Bath. On the other hand it has colouristic affinities with the portrait of "Captain Wade, Master of Ceremonies at Bath, 1771," in the National Gallery, and so may be of a rather later period. But who is the sitter? Messrs. Spinks would be glad if any of our readers could help them to identify the portrait.



BONHEUR DU JOUR. Satinwood
One of the special pieces in the Exhibition of XVIIIth-century Furniture at Mr. F. C. Foot's, 36, High Street, Oxford (June 10th to June 25th)

THE GATE HOUSE, LONG COMPTON, ARE HOLDING AN EXHIBITION of furnishing pictures of the XVIIth, XVIIIth and XIXth centuries, from June 15th to 29th, to inaugurate the addition of an extra showroom to their present galleries.

² From a letter to D.G.R., quoted by William Rossetti.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART



PAIR OF ORMOLU ORNAMENTS AND CANDLE-STICKS COMBINED. Presented by Her Majesty the Queen
XVIIIth-CENTURY ITALIAN NEEDLEWORK PANEL
Presented by Her Majesty Queen Mary

To be sold at Queen Charlotte's Hospital Auction of Antiques at
Messrs. Sotheby's on June 28th

QUEEN CHARLOTTE'S HOSPITAL AUCTION
THE auction being held at Messrs. SOTHEBY & Co.'s room on June 28th for the benefit of the Queen Charlotte Hospital, which has been mentioned in previous issues of *Apollo*, includes, naturally, as the whole collection has been given by well-known collectors, and members of the British Antique Dealers' Association, some very lovely things. Although the sale is in aid of the hospital it should be clearly understood that it is not a charity sale in the sense that worthless goods are offered to be bid for at fantastic prices. Each of the pieces to be put for auction is a fine antique worthy of a place in a collector's home, and the following are a few typical of the whole: a pair of Ormolu ornaments and candlesticks combined presented by Her Majesty the Queen; a XVIth-century tapestry picture given by Her Majesty Queen Mary; an XVIIIth-century Chinese dish given by H.R.H. the Duke of Kent; an antique oak grandfather clock by H.R.H. the Princess Royal; gold, pearl and enamel statuette, piquee snuff box, Louis XIV antique piquee telescope by H.R.H. Princess Alice, Countess of Athlone; antique Dutch box by H.H. Princess Helena Victoria and H.H. Princess Marie Louise; two antique scent bottles by Countess Baldwin; silver gilt snuff box, 1790, by Mrs. Neville Chamberlain; Yuan flower pot by Mr. George Eumorfopoulos; old Meissen Figure of a Tartar by Lord Fisher; panel of Brussels tapestry by Viscount Leverhulme; needlework sampler, 1748, and a Sèvres coffee service by the Marquess of Salisbury. The members of the British Antique Dealers' Association, with their usual generosity for any charitable cause, have given in abundance, and we give here only a few of their gifts: three old Nankin vases; an oak love chest, 1750; pair of silver candlesticks, 1763; pair of XVIIIth-century French glass pictures; pair of *famille verte* dishes, K'ang-Hsi; George I gilt wall mirror; pair of old glass compotes and covers; four silver candlesticks, 1761; Sheraton mahogany side table; seal top silver spoon, 1633; *famille verte* armorial dish, K'ang-Hsi; silver spoon, Exeter, XVIIth century; William and Mary gilt gesso side table; a hunting scene, by Sturgis, 1881; Regency settee; pair of octagonal vases, *famille rose*, Ch'ien Lung; grandfather clock, 1770; XVIIth-century carving, Arms of the Carpenters' Guild; *famille verte* vase, K'ang-Hsi; XVIIIth-century Chinese plaque; silver-hilted sword, London, 1709; silver-gilt pomander, German, XVIth century; "The Warwick Chair," English XVIIth century; two clocks; XVIIIth-century Italian silver vase; old glass; glass bowl and pair of decanters, 1800; silver-gilt model of a wolfhound; Jacobean stool; gold box, Swiss; Williams and Mary child's high chair; carved and jewelled Buddha; Adam armchair; Chinese porcelain vase; James II chair; two water-colours; papier maché tray; picture of a clipper, by Samuel Walters; mahogany Hepplewhite table;

Chippendale grandfather clock. In addition to the gifts to be included in the sale members of the association have sent donations in cash, and it is to be hoped that buyers generally will rally round and make this sale the great success it so thoroughly deserves to be.

THE DAMIRON COLLECTION

On June 16th, Messrs. SOTHEBY & Co. are selling the choice collection of old Italian Majolica and Hispano-Moresque ware, the property of Monsieur Damiron of Lyons. This collection has long been known in the world of art collectors, and it was formed in thirty-five years by a fastidious collector, who constantly sought for the best examples, and so, with a very few exceptions, all the pieces in the collection are in superb condition and belong to the finest period of Italian Majolica (1480-1530). Many are of great rarity, and several may be considered unique. Also in the sale are a few fine specimens of Hispano-Moresque ware. The collection was exhibited during 1937 in the Museum at Hanley, and was the subject of two articles in *Apollo* for August and November of that year by Mr. Bernard Rackham. Twenty pieces from the collection were reproduced in the two articles, and the buyer of any of these pieces will be given a copy of the article, containing a reproduction of his purchase. It is safe to say that such a choice collection of Italian Majolica has not been offered for sale for many years.

HAM HOUSE LIBRARY

On June 20th and 21st, Messrs. SOTHEBY & Co. are selling the second and final portion of the renowned library removed from Ham House, Surrey; and this second portion, like the first, is rich in early works of the greatest rarity. It also contains two books of later date, at least equal in interest to anything in the library. They are the Third Folio, 1663 (Lot 328), in impeccable condition and finely bound in contemporary morocco by the King's binders, and the immaculate large paper, "Gulliver's Travels" (Lot 353), in original boards and uncut. It is rarely, indeed, in the case of an important book that the description "the finest copy in existence" can be supported by fact; but we can say with confidence, of both of these books, that we know of no others to equal them. The Caxtons include the first edition of "The Myrrour of the World" (Lot 373) (see illustration); two copies, one an extremely fine one, of the "Eneydos" (Lots 374-5); and the only perfect copy known, as well as the only one in private hands, of Robert of Shrewsbury's "Life of Saint Winifred" (Lot 319); other extreme rarities are "The Parliament of Devils," the only copy known with the imprint of Richard Fakes; Macer's "Herbal"; and Lydgate's "Hystorye of Troye." The French section of the sale is a very strong one, and includes a splendidly illuminated "Roman de la Rose" printed on vellum, by Galliot du Pré, a Harleian book for which Osborne asked the extravagant price, by his standard, of 12 guineas, and to which the Harleian catalogue, usually so brief, devotes nearly a page of description; and from the same printer comes a very different book of equal importance, a good and perfect copy of the 1532 "Œuvres of Francois Villon."

THE SCHIFF COLLECTION

On June 22nd Messrs. CHRISTIE, MANSON & WOODS are selling decorative furniture, important objects of art, tapestry, sculpture and rugs, being part of the collection formed by the late Mortimer I. Schiff, Esq., of New York City, and now sold by order of John Mortimer Schiff, Esq. Items to be sold the first day include seventeen pieces of Fukien porcelain (this fine white porcelain was made at Te-Hua, in the province of Fukien, beginning in the second half of the Ming Dynasty (1506-1644), and is usually milk-white with a velvety texture; figure modelling was a specialty of the Fukien potters; and is sometimes known as Blanc de Chine); a pair of Louis XV statuettes—Tendre de Chantilly—10½ in. high; a terra-cotta group, representing Maternity, signed by Joseph Charles Marin, 1759-1834, 14 in. high by 10 in. deep by 9 in. wide; a marble statuette of Voltaire, by Jean Antoine Houdon, 1741-1828, 14½ in. high—this is a small model of the life-size statue in marble which Houdon executed for the Comédie française at the order



PAGE FROM "VINCENT OF BEAUVAIS, The Myrroure of the World," translated from the French by William Caxton. 1st edition To be sold by Messrs. Sotheby & Co. on June 21st. From the library at HamHouse

Copenhagen; a Limoges portrait of Henri d'Albret, King of Navarre, by Leonard Limosin, XVIth century, 3 in. high by 2½ in. wide; a rock crystal cup, in the manner of Benvenuto Cellini, Italian, XVIth century, 6½ in. high; an aquamanile, German, circa 1400, 11½ in. high by 13 in. wide; a pair of Pricket candlesticks, Italian, first half of the XVIth century, 22 in. high; a series of fifteen glazed terra-cotta bas reliefs, by Santi Buglioni, dated 1513, average size of each panel 13 inches square; a glazed terra-cotta group of the Madonna and Child, by Giovanni della Robbia, early XVIth century, 54 in. high by 37 in. wide; a Sienese Cassone, late XIVth century, 40 in. high by 66 in. wide; and a panel of Gothic tapestry depicting the Holy Family, Flemish, circa 1500, 3 ft. 6½ in. high by 2 ft. 11 in. wide.

THE SCHIFF COLLECTION OF PICTURES AND DRAWINGS

On June 24th Messrs. CHRISTIE, MANSON & WOODS are selling the important pictures and drawings by Old Masters, being part of the collection formed by the late Mortimer L. Schiff, Esq., of New York, which includes the Cogswell Collection of original drawings by Old Masters, formed by J. G. Cogswell, Esq., the original trustee and first Superintendent of the Astor Library, and contained in nineteen albums bound in red morocco and tooled with gold.

THE TAYLOR COLLECTION

On Tuesday, June 28th, Messrs. CHRISTIE, MANSON & WOODS are selling the important collection of Old English silver formed by the late Thomas Taylor, Esq., of Chipchase Castle, Wark-on-Tyne. This collection is particularly rich in examples of the James I period, and includes a James I bell-shaped salt, 1603, maker's mark "T.S." in monogram, which was exhibited at Seaford House in 1929; a silver-gilt steeple cup and cover, 1623, maker's mark "H.B." conjoined; an interesting Henry VIII tazza-shaped cup, circa 1540, and an Elizabethan small silver-gilt salt, 1562, maker's mark pelican displayed; an unusual Charles I silver-gilt cup and cover with blackberry decoration, 1626; a number of Charles II tankards, including one with lion thumbpiece, 1688, maker's mark "T.I." possibly for Thomas Issod; other specimens include three Elizabethan tigerware jugs with silver-gilt mounts, 1566, 1577 and 1582; three James II and William and Mary porringers and covers with Chinoiserie decoration; a comprehensive collection of Newcastle silver of about fifty specimens and a number of interesting apostle, seal-top and rat-tail spoons.

THE GOLDSCHMIDT COLLECTION

On June 29th and 30th Messrs. CHRISTIE, MANSON & WOODS are selling the important collection of fine Chinese porcelain, the property of Jakob Goldschmidt, Esq., which includes a *famille rose* equestrian group, 6½ in. high by 6½ in. long, Yung Cheng;

of his niece, Madame Denis, and which was exhibited in the Salon in 1781; a Louis XV barometer and thermometer by Claude Simeon Passemant, 40 in. high; a Louis XV Guéridon table, stamped "M. Carlin" (maitre, 1766-1785), 15½ in. diameter (see illustration); and a suite of Louis XV furniture, stamped by Jacques Jean Baptiste Tiliard (reçu maitre, 1752), comprising a settee, 88 in. wide, and four armchairs, 40 in. wide. The second day's sale includes a Limoges figure of the Eucharistical Dove, XIIIth century, 7½ in. high—the Dove as a symbol of the third person in the Trinity was generally suspended over an altar by chains, and other examples are to be seen in Vienna and

a pair of *famille rose* figures of hawks, 14½ in. high, Ch'ien Lung; a pair of *famille rose* figures of pheasants, 15½ in. high, Ch'ien Lung; a pair of *famille rose* figures of cranes, 16½ in. high, early Ch'ien Lung (see illustration); a pair of *famille verte* figures of goldfinches, perched on tree stumps, 7½ in. and 8½ in. high, K'ang Hsi, circa 1700; a *famille verte* group of a Lohan riding a tiger, 9½ in. high by 8½ in. wide, late Ming or early K'ang Hsi; a figure of a Lohan, 16½ in. high, Ming, XVIth century; and four K'ang Hsi—a figure of a wolf, 16 in. high by 15½ in. long; a pair of *famille verte* dishes, 24 in. diameter; a pair of *famille verte* vases and covers, 14 in. high; a *famille jaune* teapot and cover, 5½ in. high; and a pair of Louis XVI ormolu and Chinese porcelain vases, 12 in. and 12½ in. high—the porcelain, XVIIIth century.

THE FEILDING COLLECTION

On July 1st Messrs. CHRISTIE, MANSON & WOODS are selling historical portraits and pictures by Old Masters from the collection of the Right Hon. Viscount Feilding, deceased. This is a truly fine collection, containing ten works by Vandyck, also G. Van Den Eeckhout's "Christ Disputing with the Doctors," 25 in. by 33½ in.; Gainsborough's "Portrait of Thomas Pennant, Esq., F.R.S.," 36 in. by 28 in.; "Portrait of Susan, First Countess of Denbigh," by Balthasar Gerbier, 84 in. by 50 in.; "Portrait of Mary, Wife of the seventh Earl of Denbigh, with Ladies Augusta and Jane, and the Hon. Charles Feilding," by William Bradley, 100 in. by 64 in.; "Portrait of Catherine Parr," by Holbein, 71 in. by 42 in.; also "Portrait of Ann Boleyn," by the same master, on panel, 10 in. by 11½ in.; and the "Portrait of George Villiers, first Duke of Buckingham," by Cornelis Jonson, 80 in. by 47 in.

THE FEILDING LIBRARY

On July 4th Messrs. CHRISTIE, MANSON & WOODS are selling the library of books, manuscripts, drawings and engravings removed from Newnham Paddox, Rugby, and sold by order of the executor of the Right Hon. Viscount Feilding, deceased. Situated in the heart of Warwickshire, Newnham Paddox played a conspicuous part in the Civil War, and in this library many books are to be found belonging to that period; and an earlier one, but, perhaps, even more interesting is the augmentation of the "original" Newnham Library, by the collection from Downing, the home of the great antiquarian, traveller, scientist, and (above all) zoologist, Thomas Pennant, through the marriage of his grand-daughter Louise to the seventh Earl of Denbigh in the middle of the last century. Thomas Pennant was such a prolific and varied writer, as evidenced by his published works, that it is somewhat astonishing (though not entirely unknown hitherto) to find that a still greater part of his writing remains unpublished, in his "Outlines of the Globe," a work invaluable, with its wealth of illustration, to the naturalist, traveller, topo-



PAIR OF FAMILLE ROSE FIGURES OF CRANES 16½ in. high. Early Ch'ien Lung From the Goldschmidt Collection. To be sold by Messrs. Christie, Manson & Woods on June 29th

ART IN THE SALEROOM

grapher and anthropologist. In one place Thomas Pennant remarks upon his good fortune in meeting Moses Griffith, of Whitford, near Downing, a topographical draughtsman, whose work is now, perhaps for the first time, made available, and whose services he practically monopolised, and throughout the collection we get many hundreds of examples of this artist's handiwork, both in drawings of birds and animals, as well as views of places in all parts of these islands—and beyond. Also in the sale is (*Biblia in Rebus*) a Latin Mnemonic Bible or "*Biblicum Memoriale Emblematicum*," a curious MS. with drawings in colours. German (?) This very interesting little MS. is referred to in W. A. Clouston's "*Hieroglyphic Bibles*," Glasgow, 1894, but its history is obscure previous to its arrival in the present collection in 1763, being then presented, with donor's note (inserted at end) to Thomas Pennant, by Father Thomas Watson, missionary at Holywell; and Christopher Saxton's "*Atlas of England and Wales*" containing a fine frontispiece of Queen Elizabeth enthroned (see illustration).

The sales held this last month have been well attended, and prices, particularly in the case of the sale at Hartwell House by Messrs. SOTHEY & Co., have been very satisfactory.

HARTWELL HOUSE

The sale, on the premises, at Hartwell House by Messrs. SOTHEY & Co. on April 26th, 27th and 28th was remarkably well attended, and the amount realized, namely, £14,215 8s., can be considered a very excellent one. Among the furniture were some superb examples of the Regency period in faded mahogany, with fine ormolu mounts, and a pedestal writing desk, 5 ft. 8 in. wide, realized £320; an upright secretaire, 5 ft. 3 in. wide by 5 ft. 2 in. high, £210; a pair of fireside tables, 1 ft. 6 in. wide, £120; and an unusual set of four mahogany sofa tables of fine colour, which fit together and form into a dining-table, £145. Also in the furniture was a Chippendale giltwood suite, which fetched £310; a set of Hepplewhite mahogany dining chairs, comprising ten side chairs and a carving chair, £140; a pair of Chippendale mahogany chocolate tables, 3 ft. high, and illustrated in Macquoid's and Edwards's Dictionary of English Furniture, page 200, £420; and an important pair of George II wall mirrors, 6 ft. 6 in. high by 3 ft. 3 in. wide, £550. The pictures are remarkable for historical and artistic interest, and a pair of flowerpieces by Baptiste realized £300; Sir Joshua Reynolds's "Portrait of Frederick, Prince of Wales, half length, turned to the left, in purple coat with gold braid, wearing ribbon and star of the Garter, 30 in. by 25 in., £100; Sir Peter Lely's "Portrait of Sir Thomas Lee, 1st Bt." (1635-90), 30 in. by 25 in., £120; and Alan Ramsey's "Portrait of Mary, Daughter of John Browne, of Arsley, Beds," 29 in. by 24 in., £320.

THE WINKWORTH COLLECTION

On April 26th to 29th Messrs. SOTHEY & Co. sold the well-known and extensive collection of Chinese pottery and



FAENZA DISH. Early XVIth century
From the Damiron Collection. To be sold by Messrs. Sotheby and Co. on June 16th

porcelain, Chinese works of art and fine Old English furniture, the property of Stephen D. Winkworth, Esq., deceased, which realized a total of £11,372 5s. A Kuan Yao bottle, with globular body, tapered shoulders and cylindrical neck, 5½ in., Sung Dynasty, fetched £180; a large Ming bottle-shaped vase with onion mouth, 24½ in., Wan Li, Ming Dynasty, £62; a pair of fine yellow dishes, 10½ in., six-character mark of Wan Li and period, £96; a deep bowl and large dish, *en suite*, £85; a decorative symbolic vase of pear shape, 9½ in., K'ang Hsi, £120; an egg-shell cock plate, 8 in., Yung Cheng, £72; a pilgrim bottle of "precious moon vase" form, 9 in., period of Ch'ien Lung, £50; a small Queen Anne walnut clock, by Joseph Windmills, London, £75; and a pair of George II mahogany armchairs of large size, £62.

THE DEGLATIGNY COLLECTION

On May 11th Messrs. SOTHEY & Co. sold the well-known collection of water-colour drawings, with a few engravings and illustrated books, by Thomas Rowlandson, the property of the late Monsieur Louis Deglatigny, of Rouen, France. The one hundred and seventy items realized £1,380 13s. "Strolling Players Refreshing on the Road," water-colour, 8½ in. by 12½ in., fetched £52; "Meeting of the Jockey Club at Newmarket," water-colour, 8 in. by 11 in., £64; "The Mountebank," signed and dated 1804, water-colour, 7½ in. by 11 in., £40; "North Coast of Cornwall," signed and dated 1792, water-colour, 16 in. by 22½ in., £52; and "The Rag Fair," water-colour, 11½ in. by 17 in., £50.

FURNITURE AND CLOCKS

Some very interesting pieces were included in Messrs. CHRISTIE, MANSON & WOODS's sale of May 5th, and an English bracket clock, the movement by Daniel Quare, London, 17½ in. high, late XVIIth or early XVIIIth century, fetched £63; an English bracket clock, the movement by Thomas Tompion, London, 14½ in. high, late XVIIth century, £430 10s.; a William and Mary long-case clock, the movement by John Knibb, Hanslap, Buckinghamshire, 82 in. high, £86 2s.; a set of six Chippendale mahogany chairs, £346 10s.; a Chippendale mahogany tripod table, 26 in. diameter, £92 8s.; a Sheraton marquetry commode, in the French style, of serpentine shape with folding doors enclosing shelves, 52 in. wide, £110 5s.; a Chippendale mahogany side table, with rectangular top, 42 in. wide, £115 10s.; a set of four Chippendale mahogany armchairs, the arms on concave supports, £126; a Chinese lacquer cabinet, 32 in. wide, £92 12s.; and a Japanese black lacquer coffer, with lifting top, 56 in. wide, £63.

PICTURES

At Messrs. CHRISTIE, MANSON & WOODS's sale on April 29th a "Portrait of Horace St. Paul, Esq.," by R. Wilson, R.A., signed, 29½ in. by 24½ in., fetched £81 8s.; "A View of Clasemont, near Swansea," by Sir F. P. Bourgeois, R.A., £315; "Portrait of Sir John Morris, of Swansea," by J. Hoppner, R.A., 29 in. by 24 in., £1,102 10s.; and a "Portrait of Miss Mary Morris," by Sir J. Reynolds, P.R.A., 29½ in. by 24 in., £346 10s. At the same rooms on May 6th "Ladies and Gentlemen, skating on a frozen river," by H. Van Avercamp, on panel 7 in. by 9 in., realized £141 15s.; "Portrait of Ambrose, Marquis of Spinola," by Corneille de Lyon, on panel 7 in. by 6½ in., £304 10s.; and "The Eavesdropper," by N. Maes, 18½ in. by 15 in., £204 15s.



FRONTISPIECE OF
SANTON'S "ATLAS OF
ENGLAND AND WALES"

From the Feilding Collection. To be sold by Messrs. Christie, Manson & Woods on July 4th

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 25. ARMS ON ANONYMOUS BOOKPLATE, *circa* 1740.—Arms: Argent on a chevron azure, between three martlets sable as many crescents or; in pretence, argent a talbot sejant proper, the whole surmounted by an earl's coronet. Supporters: Two griffins argent, ducally gorged or. Motto: "Mea gloria fides."



The bookplate of Thomas Watson, first Earl of Rockingham, so created in 1714, who died, without issue, in 1746, and was succeeded by his kinsman, Thomas Watson-Wentworth, first Earl of Malton, so created in 1734.

D. 26. ARMS ON ANONYMOUS BOOKPLATE, *circa* 1760.—Arms: Argent a fess and in chief three lozenges sable. Crest: A bull's head couped proper. Motto: "Nimini et patriae asto."

These are the arms of Aston, and were used by Lord Aston of Forfar, whose title became extinct in 1835.

D. 27. ARMS ON SILVER SERVICE BY PAUL STORR, LONDON, 1821.—Arms: Quarterly 1 and 4. Gules and vert an eagle displayed holding in the beak a slip of oak proper, Greaves; 2 and 3. Argent a chevron engrailed between three trefoils slipped sable, Clay; impaling: azure a lion rampant argent supporting a rudder or, on a chief argent an anchor sable between two trefoils proper, Henley. Crest: On a mount vert a stag trippant or, holding in the mouth a slip of oak proper.

George Greaves, of Elmsall Lodge, co. Nottingham (eldest son of George Bustard Greaves, of Elmsall Lodge, by Ellen, daughter and heir of Joseph Clay, of Bridge Houses, co. York), born May 2nd, 1790; J. P. and D. L. for co. York; married July 20th, 1817, Anna Maria Rooke, only sister of the Right Hon. Joseph Henley, of Waterperry, co. Oxford, M.P. for Oxford, and died December 30th, 1860. She died April 23rd, 1819.

D. 28. ARMS ON TWO-HANDLED SPANISH ARMADA SILVER CUP.—Arms: Argent a lion rampant sable, impaling gules a dexter hand fesswise, holding a dagger argent point downwards. Motto: "Videte et Cavete at Avaritia."

These appear to be the Arms of Whitson, Scotland, impaling Hardie, of Cargarse, Scotland.

D. 29. ARMS ON SILVER TEAPOT, BRITANNIA MARK, 1713.—Arms: Quarterly, 1 and 4. Sable a chevron between three bees proper. 2 and 3, Gules a chevron ermine, and in chief three talbots' heads erased argent. Impaling, as 1 and 4.

These Arms were engraved after 1800, but on the opposite side is a lozenge engraved about 1760, with a chevron between three insects, which may be an earlier representation of quarterings 1 and 4 above.

The Arms are those of Sewell quartering Chitty, and impaling Sewell.

D. 30. ARMS ON SILVER BOX BY PHIPPS AND ROBINSON, LONDON, 1783.—Arms: A fess and a chief, no tinctures shown; impaling, argent on orle gules in chief three martlets sable. Crest: A dexter arm habited proper charged with three billets and grasping a spiked club. Motto: "Auxilium ab alto."



There being no tinctures shown on the dexter shield it is impossible of identification, but as the achievement is inscribed at base "Wm. Craswell, 1784," it must be assumed that the arms are intended for those of Craswell impaling Rutherford. No such arms, however, are apparently recorded either for the names of Craswell or Cresswell.

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